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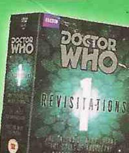

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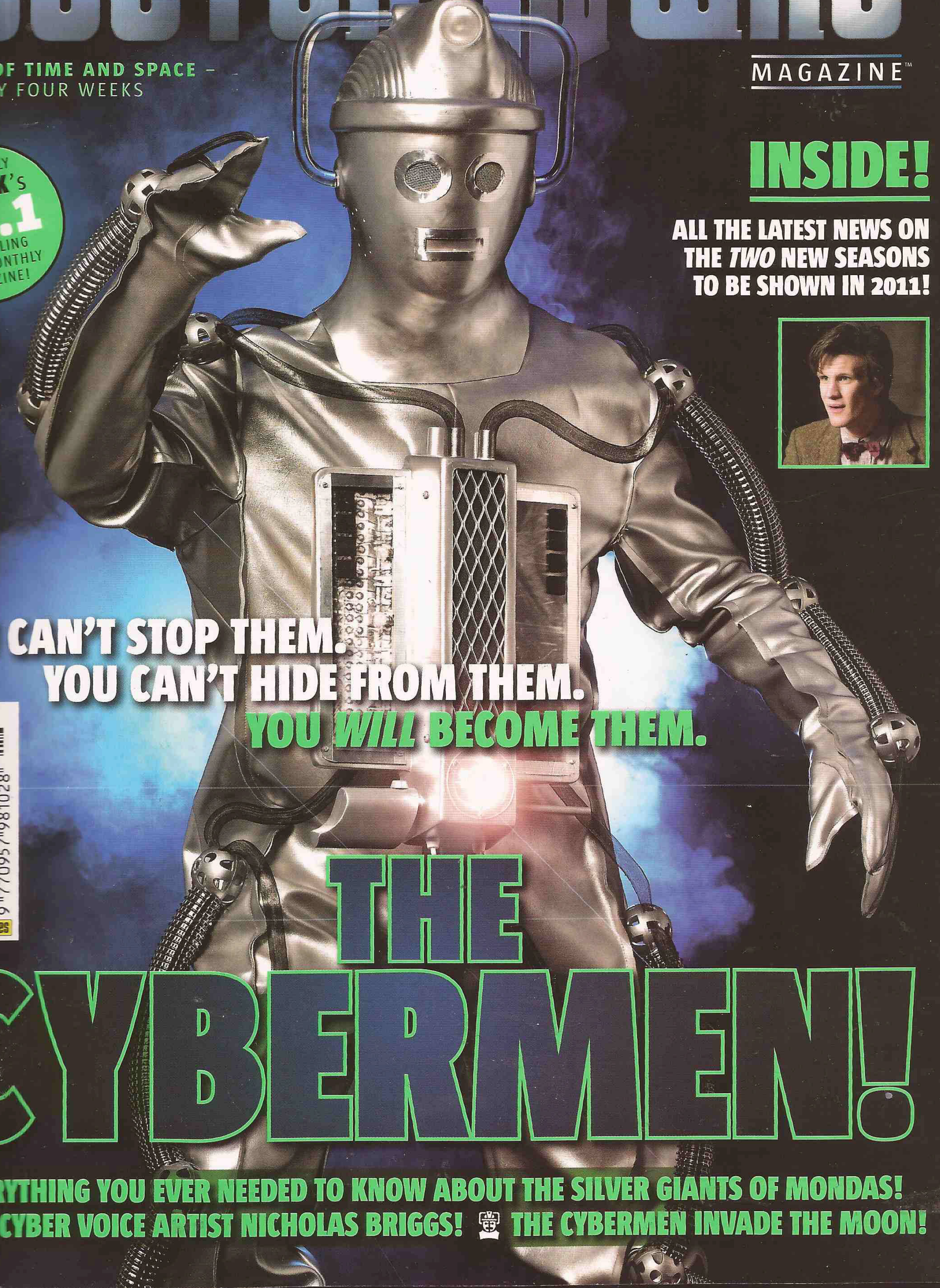

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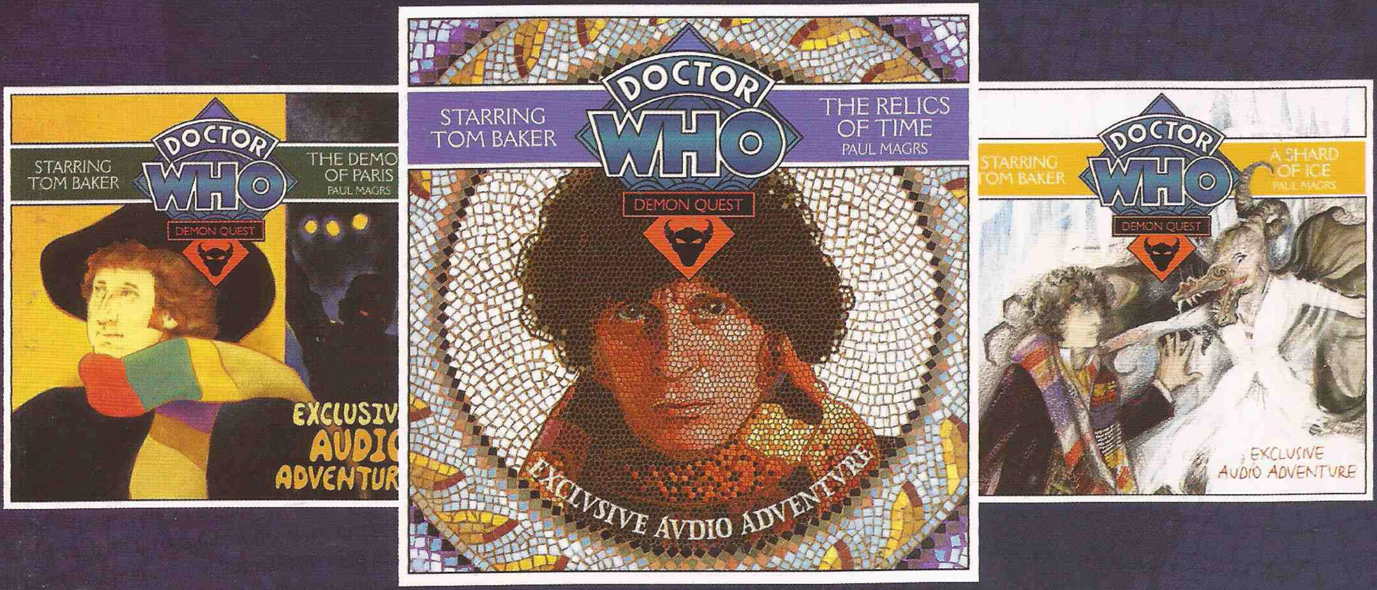
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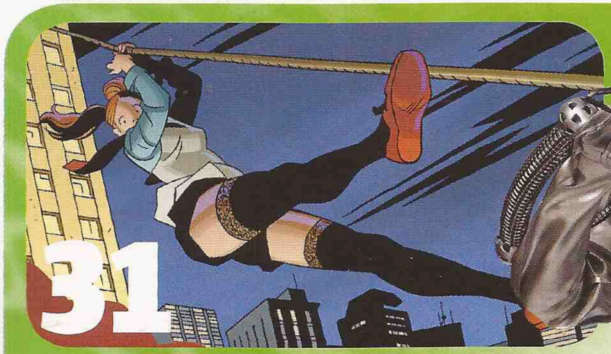
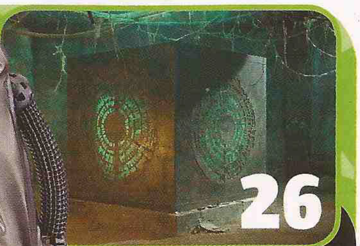
PULL TO OPEN

> “**I don’t think Steven Moffat** has ever kissed me, and frankly, **I wouldn’t like it if he did**.”



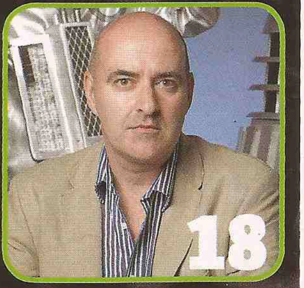


INTERVIEWS

18 Nicholas Briggs
26 Toby Haynes
66 Richard Franklin

FEATURES

42 The Sarah Jane Adventures
46 The Fact of Fiction: The Moonbase
54 The Watcher’s Guide to the Cybermen



REGULARS

4 Production Notes
5 Gallifrey Guardian
8 Beyond the TARDIS
10 Coming Soon
16 Galaxy Forum
31 Comic Strip: The Golden Ones – Part 2
59 The DWM Review
64 The Wheel of Fortune

Letter from the Editor

Do you remember when the Cybermen came back? I guess the way you answer that question depends on how old you are. For me, the definitive time they came back – the *best* time – was the first time I ever saw them. The end of *Earthshock* Part One in 1982. “Destroy them! Destroy them at once!” Ah, brilliant.

Of course, I hadn’t actually *seen* the Cybermen before. But I knew who they were. I’d read the *Doctor Who Monster Book*. After the Daleks (well, obviously), they were the Doctor’s greatest enemies! Machine-type creatures who had once been human. And they had the strength of ten men! Although apparently they were susceptible to nail varnish remover. And gold. And gravity. And emotions. And doors. And... well, look, you get the idea. But they were still super-scary, you just ask my six-year-old self!

Of course, if you’re a little bit older than me, then ‘the time the Cybermen came back’ might refer to the time when the Doctor, Jamie and Victoria landed on the planet Telos, and discovered the tomb of the Cybermen. What a magical moment – the creatures slowly awakening from their slumber, and bursting from their cells. Or maybe you’d think of the time when the Cybermen attacked Nerva Beacon so that they could destroy Voga – the planet of *goooooooold!* (*Always believe in your soul!* They were always doomed on that score, weren’t they?)

And if you’re a younger reader, you might instead think about the brilliant moment when the Cybermen crash through the windows of Pete Tyler’s mansion, ‘deleting’ all the party-goers, even after they’d offered them a free upgrade! (Good tip: never trust anyone who promises you that.)

You’ll notice a slight Cyber-theme to this issue of **DWM**, which seemed like a fun excuse to take some new photos of my favourite old-style Cybermen, the ‘tube-y’ versions seen in *The Moonbase* and *The Tomb of the Cybermen*. Special thanks to Derek Handley for providing a replica costume, and to John Ainsworth for wearing it.

So, as we wait for the next comeback of the terrifying Telosians (it can’t be long, surely?), why not smell a flower, watch a sunset, or eat a well-prepared meal? Or relax with this issue of **DWM**...

Tom

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The hidden **DWM** rhyming quiz #6. *Who played Sil’s servant Frax? Who was the Gatherer of Cordo’s tax? What did the Editor refer to as “Max”? What became of Calufrax?* As always, don’t write in, it’s just for fun. Last issue’s answers were: 2059; Jeff; *The Sontaran Stratagem*/*The Poison Sky*; Cabin 9 (although she went to Cabin 6, the silly mare).

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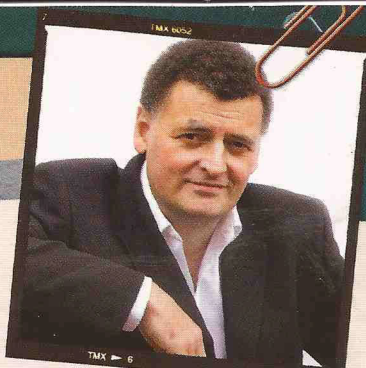
PRODUCTION NOTES

Doctor Who's head writer **Steven Moffat** explains why he's decided to do the splits...



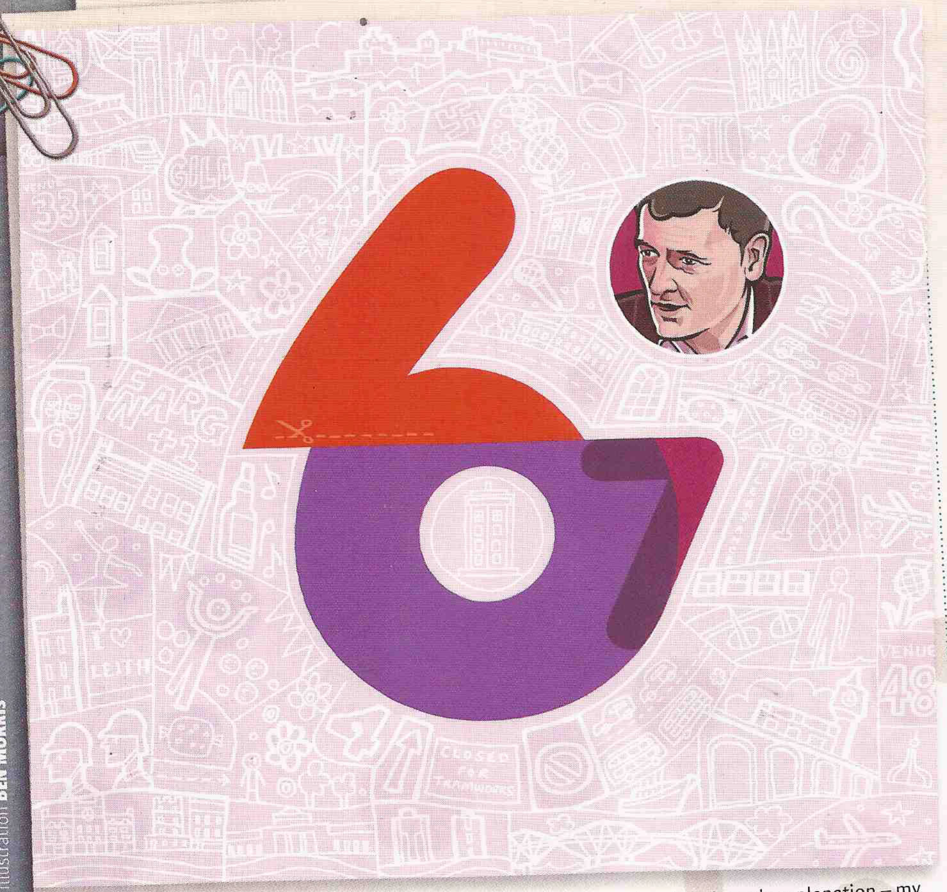


Illustration **BEN MORRIS**

You must be full of questions! The Christmas Special is in the can, scripts are being written in every dark corner of Britain (just follow the crying), the first block looms as only a first block can, and Matt Smith, Karen Gillan, and Arthur Darvill have entered the long dark tunnel that leads all the way to... well, probably the next dark tunnel, let's be honest. So what can I tell you about next series? The startling truth about Idris' new soul – even the Doctor doesn't believe her! The frankly appalling revelation concerning the one person in the universe the Doctor trusts the most? Would you like to peek inside a cupboard, that will chill your blood, or meet a workforce that will haunt your dreams? Have you ever wondered about Apollo Ten and a half? And have you already guessed that River Song is –

Sorry, what's that you say? You'd like me to tell you about Edinburgh? *Edinburgh*? Oh, all right, if that's what you're into. Sheesh, kids today.

Well, what can I say? It's a Scottish city. In Scotland. It's like Glasgow, except it's Edinburgh. And there are excellent pies in a particular pub (not telling you, go find your own pies) and a really cool castle where they filmed the telly series *Colditz* when I was a kid. Oh, that confused the junior Moffat. I recognised Edinburgh castle as a German prisoner of war camp off the telly. How damnably daring of the German high command to imprison brave British soldiers in the heart of the Scottish capital. And blimey, those escapers must have got a fright when they found themselves on Princes Street. "I say, sir, that tunnel – I think we've done rather well!"

Oh but I'm teasing. By Edinburgh, of course you mean the Television Festival, and that announcement about the scheduling I seem to have made. It's on YouTube now in some special kind of FatVision (it's the only explanation – my neck billows like a sail.) The TV Festival is where all the telly folk go to have a bit of a chat, and bit of a party, and make Important Announcements. Like, for instance, that there will be three more 90-minute *Sherlocks* next year. Yeah, I know you don't care, but since the Edinburgh Festival was actually the *third* time we've announced it, I fancied another go. I may call a press conference shortly and do it all again.

But yeah, the bit you lot care about concerns the scheduling of the next 14 episodes. So for those of you who missed my Jabba the Moff impersonation (and I'll be round to thank you all personally – I'll have some biscuits, some sausages and a tethered maiden), here it is all over again.

Doctor Who will return as normal at Christmas for a big old Special, with famous opera diva Michael Gambon, and Katherine Jenkins, better known to you all as Professor Dumbledore. Shut up, I'm pretty sure it's that way round – who would *you* cast as a singing detective? And then, of course, around Easter-ish the show will be back for another run. Ahh, but that's when everything changes – because after seven pulse-pounding weeks it will STOP. Yes, stop, I say. STOP!!!! But you, sir, even as you choke on your canape, and clutch the butler for support, brave heart! Because you won't have too long to wait. The calamitous and frankly shocking events at the climax of Episode 7 will still be ringing in your ears when *Doctor Who* returns in the Autumn for a further six episodes. Oh, yes, feel our cruelty – you will see the Doctor's life change forever, you will gasp in astonishment at the true nature of his relationship with Amy Pond, and you will cry out in horror as Rory Williams stumbles to the brink of a tragic mistake – and you know what? We'll just make you......... wait.

Okay, yes, it's change, but change is GOOD, as our eleven-faced hero might be inclined to point out. And think of it this way – you're never more than a few months from the return of *Doctor Who*. Back at Easter, back in the Autumn, back at Christmas! Other shows come back once a year, the wimps – only *Doctor Who* can return THREE TIMES A YEAR. Beat that, *Vets In Love*! And you know what else? MORE event episodes. TWO season premières! TWO finales. TWO Christmases!! (What do you mean I can't do that? Well, who do I talk to? Okay, makes sense – is He a fan?)

Oh, fans, that's a point. Now, I know fans. Fans like to worry and panic. I know this because I've been living inside the body of a fan since 1963, and boy is it lonely in here. Already I've heard the rumours, and the whispers, and the worrying.

My favourite is that this is the BBC's cunning plan to reduce the number of episodes. Right. Okay. Let's go back over that one. It's the BBC's cunning plan to *reduce* the number of episodes, by going to the extraordinary and fiendish lengths of... making *exactly the same number of episodes*. Do you see? Quite honestly, you could go over that one a million times and it still wouldn't work.

My least favourite rumour: this is the BBC's cunning (but slightly generous) plan to give me enough time to work on *Sherlock* as well. Okay. Let's try that again. The BBC, in their cunning and generosity have decided to reduce my workload by the devilishly clever stratagem of... making no difference to my workload whatsoever. Thanks Beeb. You're the *best*!

Now, you lot, listen. It's not a cunning plan of any kind, it's a scheduling decision and it's driven, as it must be, by the needs of the story and the needs of the audience. And it wasn't the BBC's idea, it was mine. I made it up, with graph-paper and a tiny plasticene model of Matt Smith. So there!

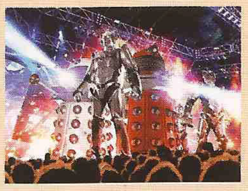
Oh, and a few others have expressed another worry – one with which I can deeply and personally sympathise. How, they wail, do we *number* the seasons now?

Fellas, I'm the man who at different times called last season, Series One, Series Five, Series Eleven, Series Thirty-One and Series Fnarg, so what are you looking at me for? I've *never* been able to number it! Welcome to my world!

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE

Gallifrey Guardian

This Issue



Latest Live news!
Information on cast and crew is revealed for the amazing new *Doctor Who Live* tour!

Meglos on DVD!
Double trouble in store for the Fourth Doctor as the last Zolpha-Thuran heads for DVD in 2011!

Axos returns!
Bernard Holley reprises the role he last played 40 years ago for a new audio story featuring Axos!

Series split for 2011

AT THE MEDIAGUARDIAN Edinburgh TV Festival, Steven Moffat, *Doctor Who*'s executive producer and head writer, made the surprise announcement that the next series of *Doctor Who* will be split into two parts for transmission. "We do 13 episodes of *Doctor Who*," explained Steven. "By any standards of any other drama series, that's two series' worth. So what we're going to do this year is make it two series. *Doctor Who* will come back for seven episodes at Easter and build to an Earth-shattering climax for Episode 7.

"There will be a huge cliffhanger – a cliffhanger that we couldn't normally do at the end of a series of *Doctor Who* because it would be too long before it came back. An enormous, game-changing cliffhanger for the Doctor, Amy and Rory – it will change everything for them. In order to give you time to recover, we'll let you go off and have your summer holidays and then come back in the autumn for another six episodes.

"When kids see *Doctor Who* go off the air," joked Steven of the current, 13-episode format, "they will be noticeably taller by the time it comes back. It's an *age* for children to wait for that. It's an age for me, because I love it so much, but I don't get taller, just fatter. With this, you're never going to be a few months from the new series of *Doctor Who*... Tart that I am, it does occur to me that we now have two first nights, and two finales. We have twice as many event episodes as we had before."

Following a short break after the conclusion of filming on the forthcoming, and as-yet untitled Christmas Special (pictured above), the cameras began to roll on Block One of the new series in Cardiff on Monday 6 September. This first recording block consists of two episodes, one written by renowned author and comic scribe, Neil Gaiman, the other by *Doctor Who* stalwart, Mark Gatiss.

Mark Gatiss, star of *The Lazarus Experiment*, is back as a writer.

Neil Gaiman, who is writing for *Doctor Who* for the first time, is a Hugo and Nebula winning author best known for his ground-breaking comic book series, *The Sandman* and, more recently, as a novelist. His books include *American Gods*, *Coraline* and *The Graveyard Book*.

Mark Gatiss has previously written for *Doctor Who* on three occasions – *The Unquiet Dead* for the Ninth Doctor when the series first returned in 2005, *The Idiot's Lantern* for the Tenth Doctor's first series the following year, and last year's *Victory of the Daleks* for Doctor number Eleven. Mark has a wealth of writing and acting credits beyond *Doctor Who*, including being one of the darkly comic League of Gentlemen and co-creating the recent BBC One series *Sherlock* with Steven Moffat.

Directing both episodes in this first recording block is Richard Clark. This marks Richard's return to *Doctor Who* after a gap of four years when he directed two episodes for the 2007 series: *Gridlock* and *The Lazarus Experiment* (a story that coincidentally also guest-starred Mark Gatiss as Dr Lazarus).

All 13 episodes of the 2011 run are being produced by BBC Wales as 'Series Two' or 'Series 11.2' (ie the Eleventh Doctor's second series), and will be the 32nd series of *Doctor Who* since the show first started in 1963.

Hugo and TV Choice Award wins

Russell T Davies and Phil Ford's 2009 Doctor Who Special, *The Waters of Mars* has scooped this year's Hugo Award at the World Science Fiction Convention for Best Dramatic Presentation, Short Form. It beat off competition from *The Next Doctor* and *Planet of the Dead* as well as episodes from *Dollhouse* and *Flash Forward*. This is the fourth time that Doctor Who has won this prestigious prize.

"I beamed like a loon all day the day Julie Gardner asked me to write with Russell on *The Waters of Mars*," Phil tells **DWM**. "I beamed all day when we won the Hugo for it. The only other thing I ever won was a set of kitchen scales – and I had nowhere to put them either."

Doctor Who has also snatched the *TV Choice* Award for Best Family Drama. The award was accepted by Karen Gillan at London's swanky Dorchester Hotel on 6 September.

Matt Smith has also received a prize recently – Best Actor at the *GQ* Men of the Year Awards.

Doctor Who Storybook cancelled

Panini Books regrets that the previously-announced *Doctor Who Storybook 2011* has been cancelled due to licensing issues. In addition, Panini's series of graphic novels, which was to have continued with the 13th volume – the Tenth Doctor collection *The Crimson Hand* – earlier this spring, has been postponed for the present, although it is hoped that the range will continue in the future.

Meanwhile, **DWM** is pleased to confirm that *The Doctor Who Companion: The Eleventh Doctor Volume 1* will be published next month. This 100-page volume, covering Episodes 1-6 of Matt Smith's first series, is published on 7 October, priced £6.99.

Nigel Planer is the host of Doctor Who Live!

Dare you go to see the Angels live on stage?

NIGEL PLANER WILL BE leading the cast in the role of Vorgenson in the forthcoming touring stage extravaganza, *Doctor Who Live*, BBC Worldwide has confirmed. Vorgenson is described as 'an inter-galactic showman who is the Doctor's biggest fan' and was inspired by the similarly-named Vorg in 1973 Doctor Who story, *Carnival of Monsters*.

Nigel, who rose to fame in *The Young Ones* and *The Comic Strip Presents* in the 1980s, says "I'm incredibly excited to be joining *Doctor Who Live* and this role is something of a boyhood dream come true. My character, Vorgenson [right], is the Greatest Showman in the Galaxy and using his incredible invention, 'The Minimiser', he can make any Doctor Who character appear on stage as part of his travelling show dedicated to his hero. This live tour brings all the magic of the TV show together with a host of incredible effects. I hope that I can survive visiting nine cities in October sharing a stage with eleven Doctor Who Monsters and a flying Dalek in tow!"

Also joining the cast will be Nicholas Briggs [see page 18], famous for voicing the Daleks and Cybermen on TV. As well as providing monster voices live on stage every night for the show, Nick will also portray Winston Churchill, who is summoned by Vorgenson using the Minimiser.

Although none of the regular cast from the TV series will be performing live in the show, Matt Smith will appear as the Doctor in specially-filmed sequences to be shown on a giant screen on stage.

The script for the show has been written by Gareth Roberts, author of several recent TV episodes. "I'm cockahoop to be part of the team taking *Doctor Who* back on to the stages of our great nation," gasps Old Roberts. "For the first time in *Doctor Who*'s on-stage history, the show will actually feel like *Doctor Who* – scary, funny and exciting. Which is why my pleas for the return of the Clawrantulars, Madame Delilah, a break-dancing Vervoid and Zog have all been cruelly rejected."

Doctor Who Live features a spectacular array of stunts and illusions, including a flying Dalek, designed by Britain's première illusionists, The Twins.

Taking in nine cities and 25 dates, *Doctor Who Live* kicks off in London at Wembley Arena on 8 October, and will visit Sheffield, Glasgow, Birmingham, Manchester, Nottingham, Cardiff and Liverpool, culminating in Belfast on the 7 November.

Tickets cost between £25.00 and £38.50 (excluding booking fees) and are available from *www.doctorwholive.com* or by calling the 24-hour Ticketmaster hotline on 0844 847 1963.

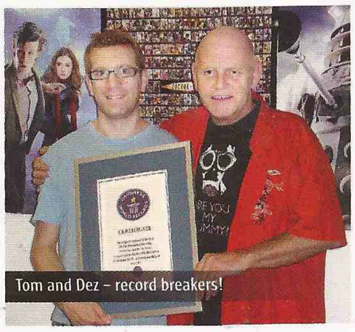
Doctor Who Magazine is presented with a Guinness World Record!

DOCTOR WHO MAGAZINE was officially presented with its certificate from Guinness World Records in July. The certificate – for the World's longest-running magazine based on a television series – was presented to current editor Tom Spilsbury, and the title's original editor Dez Skinn, who launched the magazine as **Doctor Who Weekly** way back in 1979.

"I was so pleased to be included in the award ceremony," says Dez, "although I believe that recognition should primarily go to those regenerations of editors and contributors who didn't have a TV audience of nine million plus or any new stories to draw from. Keeping the magazine alive and kicking during those wilderness years so Tom and I could bask in the recent awards glory was a formidable achievement! Well done everybody."

The new edition of *Guinness World Records* is in the shops now, and as well as the mention of **DWM**, there is a comprehensive section on *Doctor Who*, and its many unique achievements.

The Guinness presentation coincided with **DWM** being officially listed on the ABCs for the first time. The ABCs, which are published every six months, list the average sales figures for many UK publications. **DWM**'s average sale for the first six months of 2010 was 35,374 copies – higher than the current figures for the popular sci-fi magazine *SFX* and long-running music journal *The NME*.



Tom and Dez – record breakers!

"After 31 years of continuous publication it is terrific to see **DWM** on the ABCs for the first time," says Tom. "In the six years since *Doctor Who* returned to television, **DWM**'s sales have risen year on year, and we now have four times as many readers as we did back in 2003. This is particularly remarkable over a period in which general magazine sales have fallen dramatically. I'm delighted that we've gained so many new fans who've liked what they've found in our pages, and I hope that another wave of readers will join us for the adventures yet to come. Sadly, I'm old enough to have bought the first issue back in 1979, and I have every intention of reading **DWM** when I'm in the old people's home. In about six months time."

Full details of Meglos DVD extras revealed!

Tom Baker's in a prickly mood in *Meglos*!

THE FOURTH DOCTOR STORY *Meglos*, first transmitted in 1980, is set for release at the start of 2011 on DVD from 2|entertain. This release will complete the DVD set of Series Eighteen; Tom Baker's final series as the Doctor. Remastered and restored, the four-part story by John Flanagan and Andrew McCulloch is to be released on a single disc, supported by a number of specially-made bonus features.

The commentary track is provided by Lalla Ward, who played the second incarnation of Romana, Christopher Owen, who played the unfortunate Earthling possessed by the eponymous Meglos, co-writer John Flanagan, and music composers Paddy Kingsland and Peter Howell.

In *Meglos Men*, writers Flanagan and McCulloch revisit some of their old London haunts and meet with Season Eighteen's legendary script editor, Christopher H Bidmead, at his home to discuss the writing of the story.

Meglos used a pioneering process called scene sync in the creation of many of its shots, in which a robotic camera moving over a model set followed the movements of a studio camera photographing the actors in a bluescreen set, allowing the two to be composited together into a single image. New documentary, *The Scene Sync Story*, looks at the technology behind this precursor to today's virtual-studio productions with visual effects designer Stephen Drewett and studio cameramen Peter Leverick and Roger Bunce.

Although mainly remembered for her portrayal of Barbara in the earliest years of *Doctor Who*, Jacqueline Hill returned to the series in *Meglos* to play the character of Lexa. *Jacqueline Hill – A Life in Pictures*, looks at the life and career of the late actress with contributions from her husband, Alvin Rakoff, *Doctor Who*'s first producer Verity Lambert and friends and fellow actors William Russell (Ian Chesterton) and Ann Davies (Jenny in *The Dalek Invasion of Earth*).

Short, factual documentary, *Entropy Explained* is presented by Dr Phillip Trowga of the University of Westminster, who looks at the principle of entropy.

Finally, the DVD is rounded off with a photo gallery and an option to listen to the isolated music score of the serial, as well as subtitled production notes and PDF material.

Axos returns on audio!

THE ELEVENTH DOCTOR MAY currently be battling the Axons in the **DWM** comic strip, but the Sixth Doctor is also going to face this old enemy again in February 2011. And Bernard Holley – who played both the voice of Axos and the male Axon on TV in *The Claws of Axos* in 1971 – is back after 40 years to reprise the role!

The Feast of Axos by Mike Maddox finds a group of British explorers heading off into space to break into the Axos time loop, in which it was trapped by the Third Doctor, in order to plunder the energy of the alien entity. But the scheme goes awry...

"We are, of course, huge *Doctor Who* fans at Big Finish," says the audio company's executive producer Nicholas Briggs, "and so we got very excited at the prospect of bringing Axos back. It was the Axonite on the cake when we learned that Bernard was interested in reprising the role – and he plays it as if not a single day has passed."

The story comes second in a trilogy that reunites the Sixth Doctor with his hugely popular audio companion Evelyn Smythe (Maggie Stables) for three brand new stories. Evelyn first appeared in *The Marian Conspiracy* back in 2000, and was last heard in an audio story in 2008, in *Assassin in the Limelight*.

"It's been too long," says Nicholas Briggs, "but I'm delighted to welcome Evelyn back by popular demand. That's not hyperbole – we've been inundated with letters from fans who have missed her!

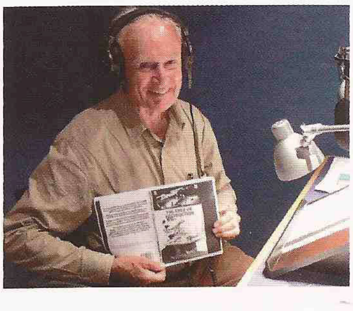
"And it's going to be a busy time in the TARDIS because the Doctor and Evelyn will also be teaming up with a companion from a previous incarnation. Victorian orphan Thomas Brewster (played by John Pickard), who accompanied the Fifth Doctor on audio, is back – and he and the Doctor won't always see eye to eye."

The mini-season begins in January 2011 with *The Crimes of Thomas Brewster* by Jonathan Morris, which is set in present-day London.

The story also sees the return of Anna Hope (Novice Hame in the TV episodes *New Earth* and *Gridlock*) as police detective DI Menzies, while David Troughton (who appeared in the TV stories *The Curse of Peladon* and *Midnight*) guest stars as Raymond Gallagher.

After *The Feast of Axos* in February, March's release is *Industrial Evolution* by Eddie Robson, which is set in Lancashire during the industrial revolution. The guest cast includes Rory Kinnear (*Vexed*) as Samuel Belfrage, Warren Brown (*Luther*) as Stephen Gibson and Hugh Ross (*Sea of Souls*) as Robert Stretton.

Russell reads Destruction!



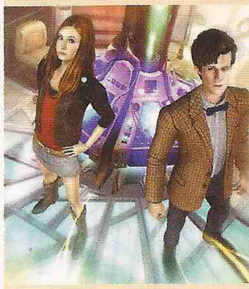
TWO NEW AUDIO READINGS in the talking books range from AudioGO (formerly BBC Audio) have been announced.

Adapted from the Target novel of the TV adventure, the First Doctor story *The Edge of Destruction* by Nigel Robinson (based on 1964's *Inside the Spaceship* by David Whitaker) will be released in January 2011. William Russell (pictured above), who played Ian Chesterton in the original TV serial, reads the book, which is set entirely aboard the TARDIS.

Malcolm Hulke's *The War Games* (based on the epic 10-part Second Doctor adventure he co-wrote with Terrance Dicks in 1969) follows in February. The reader of this title has yet to be announced.

Meanwhile, preparations are underway for a January 2011 release of *The Jade Pyramid*, a brand new audio reading featuring the Eleventh Doctor and Amy performed by Matt Smith. Written by Martin Day, the adventure is set in medieval Japan.

TARDIS Adventure



The third *Doctor Who* Adventure Game has been released on the BBC's *Doctor Who* website. It's simply called *TARDIS* and has been written by James Moran. As well escaping from terrifying monsters and solving fiendish puzzles, players will have the opportunity to pilot the TARDIS.

Head writer and executive producer, Steven Moffat says, "Since 1963, kids have wondere what it would be like to control the TARDIS. Now we're handing complete control of the most powerful ship in all of space an time to a generation of children Everybody duck!' *Doctor Who: TARDIS* can be played on Mac or PC and is free to download in th UK from *www.bbc.co.uk/doctorwh*

Torchwood latest

Torchwood, the popular spin-off from *Doctor Who*, is set to return to our screens in summer 2011. The ten-part series is titled *Torchwood: The New World* and wi star John Barrowman and Eve Myles, returning to their roles of Captain Jack Harkness and Gwen Cooper – the two survivin members of the original team. Joining them to solve a global conspiracy will be CIA agent Rex Matheson. Casting for the 28-year-old American has yet to be announced.

New DWAs

BBC
DESIGN A BOW TIE COMPETITI
DOCTOR WHO
ADVENTURES
CYBERMAN JOKES
BIG BANG ADVENTURE GUIDE
EXCITING NEW COMIC STRIP
REVEALED! YOUR TOP DOCTOR WHO STORIES
PLUS! SECRETS! FACTS! PUZZLES

Issue 185 of *Doctor Who Adventures*, the weekly magazine for younger readers, is out now price £2.50 and comes with a book and a surprise gift; issue 186 has a free DIY Dalek kit; and issue 187 is a special 3D issue. The mag is available from newsagents and supermarkets, regular price £2.20.

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Matt returns to the *Womb*. © Rex

Two on One

Matt Smith and **Karen Gillan** were the star guests on BBC One's *The One Show* on 20 August, during which the duo successfully ran across 1,000 litres of batter. Matt attended the Locarno Film Festival on 7 August promoting the movie *Womb*, in which he plays Tommy. BBC Two's new season includes his drama *Christopher and His Kind* directed by **Geoffrey Sax**. Matt's head makes its début on the CBBC show *Hedz* in September. *Outcast*, featuring Karen as Ally, received two FrightFest screenings over the August Bank Holiday at London's Empire Leicester Square. Karen and **Billie Piper** were at the V Festival a week earlier.

Edinburgh Bonus

Karen Gillan joined **Steven Moffat** for *Doctor Who: The Masterclass* at the Edinburgh International Television Festival on 29 August. The previous day, during the festival's *Question Time*, Moffat defended the BBC licence fee, while three more 90-minute episodes of Moffat and **Mark Gatiss**' *Sherlock* were announced.

Dave's Dave

Four-part BBC One drama *Single Father*, with **David Tennant** as widowed photographer Dave, arrives in October following a sold-out BAFTA screening and a Q & A on 13 September. David narrated BBC One documentary *Stealing Shakespeare* on 29 July and walked the red carpet at the Primetime Emmy Awards at LA's Nokia Theatre on 29 August, supporting *Hamlet* co-star Patrick Stewart's nomination. David has also signed to host *Masterpiece Contemporary* once more.

David's a *Single Father* – join the queue, ladies!

Freema & Co

Freema Agyeman returned as Alesha Phillips in ITV1's *Law & Order: UK* on 9 September, promoting it on *This Morning*. Series Three, continuing until 21 October, includes *Hounded* by **Catherine Tregenna** (16 Sep) and *Masquerade* by **Richard Stokes** (14 Oct) and episodes directed by **James Strong** and **Hettie MacDonald**. **Adjoa Andoh** is the MC in *Or You Could Kiss Me* at London's Cottesloe Theatre from 28 September. She played Mrs Job in Radio 4's *The Patience of Mr Job* on 16 August.

Barrowman DVD

John Barrowman's Royal Albert Hall concert on 4 October is out on DVD on 15 November. John hosted *The National Lottery's Big Night* on 4 September and was a guest on *Loose Women* (10) and *The Michael Ball Show* (17). In August he held an American-style garage sale at his Glamorgan house with some proceeds going to a children's hospice.

DJ Eccleston

Marc Riley's BBC 6 Music guest on 24 August was **Christopher Eccleston** and his eclectic music choices included The Sweet's *Blockbuster*, later sampled on *Doctorin' the TARDIS*. **Billie Piper**, who was at Madonna's Shoreditch House 52nd birthday celebration on 14 August and at *In the Night Garden... Live* at London's 02 Arena the following day alongside **Jessica Hynes** and **Jo Joyner**, is currently filming the final series of ITV2's *Secret Diary of a Call Girl*.

Wizard Sylv?

At the Cowal Highland Gathering on 28 August **Sylvester McCoy** confirmed he's being considered for one of the wizards in *The Hobbit*. **Colin Baker** has provided various voices for audiobook *Kangazang* (details at *www.kangazang.co.uk*), plus an interview for the bonus DVD. Colin lately featured with Tara Newley in an *Avengers* themed billboard advertising campaign for organic chocolate.

Mark of Horror

Mark Gatiss, who has adapted Agatha Christie's *Hallowe'en Party*, directed by **Charles Palmer**, for October ITV1 broadcast, has the three-part *A History of Horror* and his Professor Cavor performance in *The First Men in the Moon* in BBC Four's autumn season. His League of Gentlemen reunion, ghost hunting at the Ram Inn in Wotton-under-Edge, Gloucestershire, is broadcast on Radio 4 on 28 October. Gatiss has lately filmed a BBC Two four-part adaptation of *The Crimson Petal and the White* as Henry Rackham opposite **Richard E Grant**, **Shirley Henderson** and **Tom Georgeson**.

Horror! It's Mark!

Louise's Rabbit

Ahead of a possible London transfer, **Louise Jameson** is opposite **Royce Mills**, touring in *Stop Dreamin'*, a new musical featuring the songs of Chas & Dave, from 13 October to 6 November at Windsor and Guildford.

Quickies

BBC Two's *The Great British Home Movie Roadshow* on 6 August included 1975 footage of **Jon Pertwee** with the Whomobile. **Tom Baker** is the voice of online accommodation provider *Wotif.com*'s current TV campaign down under. **John Simm** is *Hamlet* at the Sheffield Crucible until 23 October. BBC Four has commissioned a pilot of **Douglas Adams**' *Dirk Gently's Holistic Detective Agency*. ITV1's *Heartbeat*, created by **Johnny Byrne**, beat its last on 12 September.

Obituary

Manuel Alvarado, co-writer of the 1983 factual book Doctor Who: The Unfolding Text, died on 30 April aged 62.

GET READY TO RELIVE THE ELEVENTH DOCTOR'S FIRST BATTLES...

Not final cover

SPECIAL EDITION
DOCTOR WHO

Discover the behind-the-scenes secrets of the Eleventh Doctor's very first adventures, in the latest **DWM** Special Edition. Researched and compiled by Andrew Pixley, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to Matt Smith's first six episodes as the Doctor!

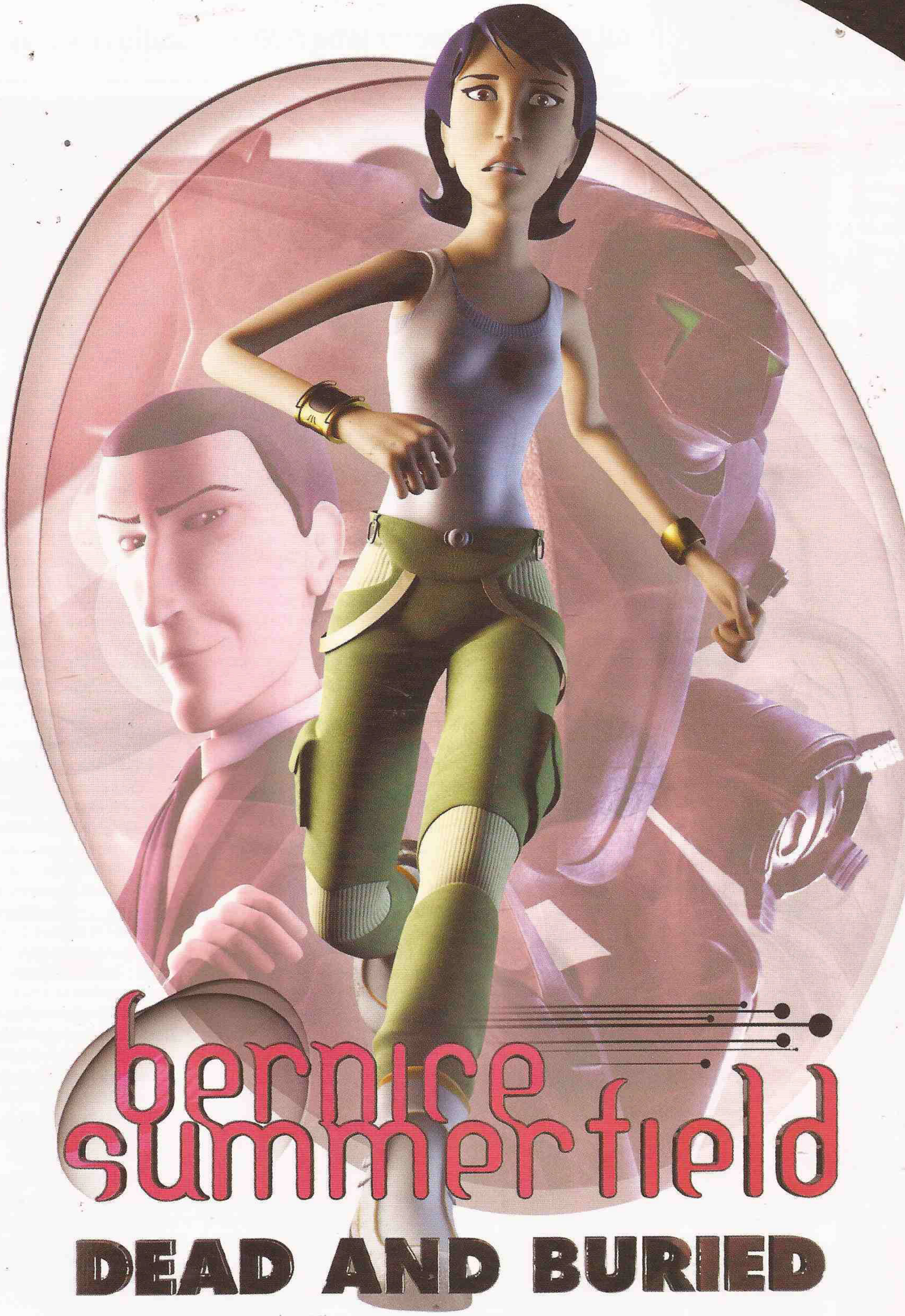
The Doctor Who Companion: The Eleventh Doctor Volume 1 contains amazing in-depth articles on **The Eleventh Hour**, **The Beast Below**, **Victory of the Daleks**, **The Time of Angels/ Flesh and Stone** and **The Vampires of Venice**.

The Eleventh Hour
"A MADMAN WITH A BOX"

THE DOCTOR WHO COMPANION: THE ELEVENTH DOCTOR – VOLUME 1

Out on 7 October at WHSmith and all good newsagents, priced £6.99

Panini magazines



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Bernice Summerfield created by Paul Cornell and used under licence. Irving Braxiatel created by Justin Richards.

Main image by Alex Mallinson. CD covers by Adrian Salmon.

All the latest *Doctor Who* DVD and audio releases previewed...

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming Doctor Who DVDs, CDs, books and magazines available soon...

SEPTEMBER

THURSDAY 30

Audio Drama CD *The Cradle of the Snake* by Marc Platt [Fifth Doctor, Tegan, Turlough] Big Finish £14.99 See page 12

Audio Drama CD *The Book of Kells* by Barnaby Edwards [Eighth Doctor] Big Finish £10.99 See page 13

Audio Drama CD *The Companion Chronicles: Find and Replace* by Paul Magrs [Jo and Iris Wildthyme] Big Finish £8.99 See page 13

Audio Drama CD *Project: Destiny* by Cavan Scott and Mark Wright [Seventh Doctor] Big Finish £14.99 See page 12

Bernice Summerfield
Resurrecting the Past
Starring Lisa Bowerman

Audio Drama CD *Bernice Summerfield – Resurrecting the Past* by Eddie Robson [Benny] Big Finish £10.99

Book *Bernice Summerfield – Present Danger* (short story collection) edited by Eddie Robson [Benny] Big Finish £14.99

Book *The Brilliant Book of Doctor Who 2011* edited by Clayton Hickman BBC Books £12.99

ALSO THIS MONTH

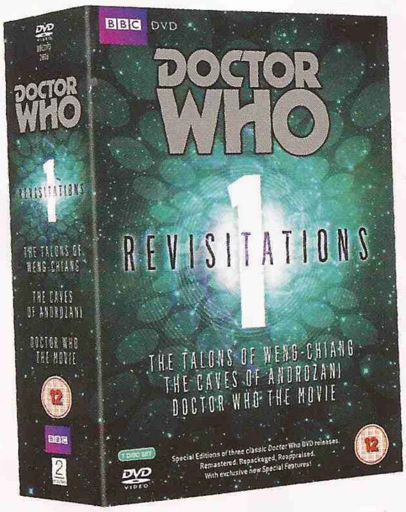
Audio Drama CD *Hornets' Nest – The Complete Series* [Fourth Doctor and Mike Yates] 5 CD box set. Written by Paul Magrs. Read by Tom Baker, Richard Franklin and cast. AudioGO £60.00

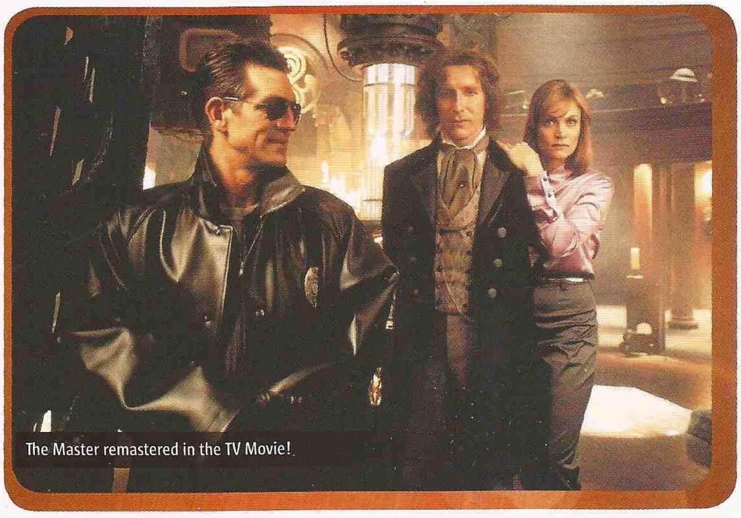
Hornets' Nest
Doctor Who
The Complete Series
Starring Tom Baker & Richard Franklin

OCTOBER

MONDAY 4

DVD *Revisitations 1* box set [Fourth Doctor and Leela, Fifth Doctor and Peri, Eighth Doctor and Grace] [Contains *The Talons of Weng-Chiang, The Caves of Androzani*, the 1996 TV Movie. Remastered versions with new extras] 2|entertain £39.99 See right




The Master remastered in the TV Movie!

Revisitations 1

THERE'S A GOOD CHANCE you already own at least some of this stuff already; these are among the most famous of Doctor Who adventures, first released on DVD many years ago. But the world has moved on considerably since those early releases... "More years ago than I care to remember," reveals 2|entertain's commissioning editor Daniel Hall. "I bought *The Robots of Death* from the BBC Shop in Television Centre. The most transfixing thing about it was the incredible story itself; in order to launch the DVD range, some of the strongest stories in the show's history were released in these early years.

"Wind forward many years: restoration techniques have improved massively and budgets for Value Added Material [*aka 'DVD extras' – Ed*] are considerably increased, which means a lot more attention can be paid to each story. The idea for this *Revisitations* set came about after thinking I'd love to give a 2010 restoration and VAM budget to some of those great early stories. Choosing which titles to revisit was difficult, though. I was lucky that *The Caves of Androzani* came out at the top of last year's **DWM** poll!"

"It's impossible to ignore the fact that this story was voted number one by fans," agrees writer Matthew Sweet, who has contibuted to a new documentary about the story on this set. "That fact goes to the heart of a tension you can detect in the world of Doctor Who, both within the BBC and outside it. The prevailing orthodoxy is that old Doctor Who is this cute show with wobbly sets and characters without emotional lives, and that Doctor Who today is something much more sophisticated and smart and emotional and cinematic.

"*The Caves of Androzani* is not cute, nothing wobbles, it's incredibly smart and sophisticated, – so much is left for us to work out, like what a 'chacaw' is, for instance! It's shot and edited like a movie, and you cry at the end. For me it's proof that there is no great gulf of quality or ambition between any two eras of the series – and that everything made between *An Unearthly Child* and *The Big Bang* is part of the same show. *Caves* is important, therefore, I think, because it still offers a challenge to anyone making Doctor Who today – and it's also a measure of some things that were permissable on TV in the 1980s, but which would be much more problematic now. All that violence, that brutality, that white powder in plastic..."

The director comes in for special focus in a featurette by James Goss. "Since *The Caves of Androzani* was originally released on DVD in 2001, Doctor Who has come back to television, which means that Graeme Harper's prolific work as a director of the noughties Doctor Who deserves to be mentioned," Goss insists. "Especially as Graeme is unique in having worked as a director on the series both in the 1980s and during the Tenth Doctor's era – and all his stories have a wealth of fascinating behind-the-scenes footage available for them.

DVD 2|ENTERTAIN

PRICE £39.99 RRP
CONTAINS *The Talons of Weng-Chiang, The Caves of Androzani, Doctor Who The Movie*
FEATURING The Fourth Doctor (Tom Baker) and Leela (Louise Jameson); The Fifth Doctor (Peter Davison) and Peri (Nicola Bryant): The Eighth Doctor (Paul McGann) and Grace (Daphne Ashbrook)
WRITTEN BY Robert Holmes; Matthew Jacobs
FIRST BROADCAST 26 Feb – 2 April 1977; 8-16 March 1984; 12 May 1996 (Canada)

WHAT'S IT ABOUT?

The Talons of Weng-Chiang
The Doctor and Leela face a terrifying foe from the future in fog-shrouded Victorian London...

The Caves of Androzani
The Doctor and Peri become involved in a fight for their lives on the planet Androzani Minor...

Doctor Who The Movie
San Francisco, 1999: The newly-regenerated Eighth Doctor must try to prevent the Master from achieving his evil aims... and from pulling the Earth inside out!

EXTRA FEATURES

The Talons of Weng-Chiang

- Commentary with actors Louise Jameson, John Bennett and Christopher Benjamin, producer Philip Hinchcliffe and director David Maloney
- *The Last Hurrah*: a look back at the making of the story
- *The Foe From the Future*: the unmade storyline that *Talons* replaced
- *Victoriana & Chinoiserie; Music Hall; Limehouse* three short features on aspects of the story
- *Now & Then*: a look at the locations used in making the story
- *Whose Doctor Who* documentary from 1977
- Contemporaneous excerpts from *Blue Peter, Look East* and *Pebble Mill At One*
- Rare behind the scenes footage from the making of the story

The Caves of Androzani

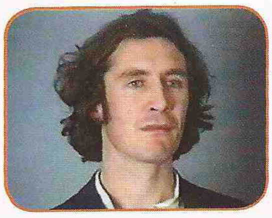
- Commentary with stars Peter Davison and Nicola Bryant and director Graeme Harper
- *Chain Reaction*: the making of the story
- Behind The Scenes footage: *The Regeneration* and *Sharaz Jek*
- News reports about Peter Davison's time on Doctor Who
- *Harty* excerpt featuring Peter Davison and Colin Baker
- *Directing Who: Then and Now* featurette with Graeme Harper
- Extended Scenes
- Isolated Music Soundtrack

Doctor Who The Movie

- Commentary with director Geoffrey Sax
- Commentary with stars Paul McGann and Sylvester McCoy moderated by Nicholas Briggs
- *The Seven Year Hitch*: documentary about the quest to get Doctor Who back on screen
- *Who Peter*: Part 2 of a look at the special relationship between Doctor Who and Blue Peter
- Audition footage and visual effects sequences
- *The Wilderness Years*: a look at the years Doctor Who was off TV.
- *Stripped For Action*: The Eighth Doctor's comic strips
- *Tomorrow's Times*: The Eighth Doctor in the news
- *The Doctor's Strange Love*: writers discuss their love of the story
- Isolated Music Soundtrack

Plus for each story:

- Photo Galleries
- Programme subtitles and subtitle Production Notes
- PDF Radio Times listings
- Easter Eggs
- Coming Soon: *The Seeds of Doom*



Philip Segal
Executive Producer

TOM BAKER
THE DOCTOR

"What comes across really nicely are the similarities and differences between directing *Doctor Who* then and now. Also, Graeme is such an enthusiastic and fascinating person to talk to, and he's candid about how he overcame limitations of the 1980s – from smoke machines to small explosions – and the freedoms the changes in production methods now allow him."

"As for the next choice of *The Talons of Weng-Chiang*," Daniel Hall continues, "well, who *doesn't* adore that one? It's packed with cracking extras, one of my personal favourites being Stella Broster's documentary about the history of music halls. I've always had a bit of a thing for them, which might be why I love *Talons* so much!" Fans of the era will find much of interest in *The Last Hurrah*, which features a rare on-camera discussion of the story between star Tom Baker and his then-producer, Philip Hinchcliffe.

"The final choice was the 1996 TV Movie," Hall explains, "because I felt it deserves another look in the context of the show's eventual triumphant return to television. Ed Stradling has produced an extensive, fascinating and sometimes controversial documentary, *The Seven Year Hitch*, about the gestation of the commission."

"[Former **DWM** editor] Gary Gillatt was quite heavily involved in the initial discussions about this documentary," Stradling reveals, "and he was very keen to follow, broadly speaking, the story of Gary Russell's *Regenerations* book from about ten years back, which told some aspects of the story behind the scenes on the TV Movie. However, the absolute key to this documentary was getting an interview with the TV Movie's producer and driving force, Philip Segal. It's *his* story really – an amazing triumph of his will against the odds. Happily for us, he was in the UK in the autumn of 2008 and glad to be involved. We got great interviews with him and producer Jo Wright, and the programme took shape around them.

"Other contributors – such as writer Matthew Jacobs and BBC executive, Peter Cregeen – have been equally candid, but the real bonus was getting then-BBC1 Controller, Alan Yentob involved. The footage of him discussing the movie on the phone [in front of cameras recording material for a *Doctor Who* documentary] is pure gold! It was difficult to keep the programme down to a reasonable length because there was so much to cover. The trickiest decision was to leave in the detail about the abandoned 1993 30th anniversary Special *Lost in the Dark Dimension*. I was tempted to chop this section of the documentary right down because the detail on that aspect probably went further than was strictly relevant... but it was good material, and unlikely ever to be covered elsewhere. If I had left it out, it would probably *never* have been seen.

"I guess the other big revelation in the piece is on the question of whether Segal's initial approach to the BBC about *Doctor Who* in July 1989 was a factor in the axing of the series first time round... but your readers will have to buy the DVD to find out the answer to that one!"

"I'm really looking forward to seeing how buyers react to revisiting these great stories," Daniel Hall concludes, "and if we were to do it again, what titles they might like to see!" **DAVID DARLINGTON**

BUY IT BECAUSE: This set contains definitive, extras-packed editions of three of the most renowned stories in *Doctor Who* history – what's not to love?

The Runaway Train

YOU MAY ALREADY BE FAMILIAR with *The Runaway Train* – a 'preview' version was given away free with a newspaper while the most recent series was airing – but this is your first chance to hear the fully realised version of this tale from the pen of the prolific Oli Smith. "The relaunch with the new Doctor came at a great time for me," Smith reveals. "I'd written two Tenth Doctor short stories, and was in the right place at the right time to be taken on as a 'new writer' when the show took a new direction."

Oli Smith's name is all over *Doctor Who* at the moment – on factual books as well as his recent novel *Nuclear Time*. "I'd begun writing and illustrating comics at the age of 18," he says, "around the time the series came back to TV, in 2005. I'm 23, so I'm kind of in that weird zone of being too young to have been part of old-school fandom, but twice the age of the young fans who came to it in 2005! At the time, watching *Rose*, it really didn't cross my mind that four years later I'd be contributing to *Doctor Who*. It's almost unbelievable."

Having been afforded the opportunity, what type of story has he chosen to deliver? "It's a spaghetti western romp. I like taking *Doctor Who* to places and times TV can't, and the Wild West is a land of pioneers and brutal living that the Doctor can really respond to. It's grimy and rough! It's half the length of previous audiobooks, I believe – about an hour. I think that's a great length, because it's the closest these tie-in stories get to an episode – it has to be simple and action-packed, so it doesn't have to 'work so hard' to be *Doctor Who*, if you see what I mean. It's set between *Victory of the Daleks* and *The Time of Angels*, which was exactly when the 'preview' version was released with the *Telegraph*. I didn't get a copy of that one before it was released with the paper, so I was up at half-six on the Saturday morning to get it!

"It's something special to have the Doctor himself reading your story, and the 'giveaway' version was doubly scary, as it was the first thing I'd written that had to stand solely on its own merits. I actually met Matt Smith a couple of days after he recorded it – but before I'd heard it – and he was really enthusiastic, although worried what Karen would think of his impression of her! I think he's done a sterling job with the whole thing. I don't think he's done anything like this before, and with all the switching between the Doctor, Amy and a variety of thickly southern accented American characters who all had to sound different, I must have dropped him in at the deep end!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's the Eleventh Doctor telling you a story. That's good enough for us...!

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DOCTOR WHO
The Runaway Train
An exclusive audio adventure written by Oli Smith

AUDIO READING AUDIOGO

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FEATURING The Eleventh Doctor and Amy
READ BY Matt Smith
WRITTEN BY Oli Smith

WHAT'S IT ABOUT?

Arriving on Earth in 1864, in the midst of the American Civil War, the Doctor and Amy must retrieve an alien artifact, while being chased across the Wild West by an alien race. Their only hope of escape is the 03:25 train to Arizona...

HOW DO I BUY IT?

Buy it at www.bbcshop.com or in high street stores

THURSDAY 7

Audio Reading CD *The Runawa Train* by Oli Smith [Eleventh Doctor and Amy] AudioGo £8.9
See page 11

DWM Special 26: *The Doctor Wh Companion – The Eleventh Doctor Volume One* Panini £6.99

STARRING TOM BAKER
DOCTOR WHO
DEMON QUEST
THE DEMON OF PARIS
EXCLUSIVE AUDIO ADVENTURE

Audio Drama CD *Demon Quest The Demon of Paris* by Paul Magr [Fourth Doctor, Mike Yates and Mrs Wibbsey] BBC Audio £9.99

Book *The Secrets of the TARDIS* BBC Books £14.99

Book *Companion Compendium* BBC Books £6.99

THURSDAY 14

Novel/Talking Book CD *The Coming of the Terraphiles* by Michael Moorcock [Eleventh Doctor and Amy. BBC Books/ AudioGO £16.99. See page 14

DOCTOR WHO
THE COMING OF THE TERRAPHILES
BBC

THURSDAY 21

DWM 427 Panini £4.20

MONDAY 25

DVD *The Seeds of Doom* by Rober Banks Stewart [Fourth Doctor a Sarah Jane] 2|entertain £19.99

SUNDAY 31

Audio Drama CD *A Death in the Family* by Steven Hall [Seventh Doctor] Big Finish £14.99

Audio Drama CD *Deimos* by Jonathan Morris [Eighth Doctor and Tamsin] Big Finish £10.99

Audio Drama CD *The Companio Chronicles: The Invasion of E-Space* by Andrew Smith [Romana 2] Big Finish £8.99

Audio Drama CD *Bernice Summerfield – Escaping the Future* by Eddie Robson Big Finish £10.

NOVEMBER

THURSDAY 4

Audio Drama CD *Demon Quest 3: A Shard of Ice* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] AudioGO £9.99

STARRING TOM BAKER
DOCTOR WHO
A SHARD OF ICE
EXCLUSIVE AUDIO ADVENTURE

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

Audio Reading CD *The Sarah Jane Adventures – Wraith World* by Cavan Scott and Mark Wright. Read by Elisabeth Sladen. AudioGO £5.99

Audio Reading CD *The Sarah Jane Adventures – Deadly Download* by Jason Arnopp. Read by Elisabeth Sladen. AudioGO £5.99

MONDAY 8

DVD/Blu-ray The Complete Fifth Series [Eleventh Doctor, Amy and Rory] 2|entertain £69.99/£79.99

BBC DVD
DOCTOR WHO
THE COMPLETE FIFTH SERIES

THURSDAY 18

DWM 428 Panini £4.20

TUESDAY 30

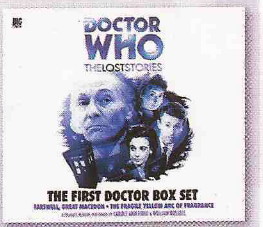
Audio Drama CD *Lurkers at Sunlight's Edge* by Marty Ross [Seventh Doctor] Big Finish £14.99

Audio Drama CD *Bernice Summerfield – Year Zero* by Jonathan Clements [Benny] Big Finish £10.99

Audio Drama CD *The Resurrection of Mars* by Jonathan Morris [Eighth Doctor] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: A Town Called Fortune* by Paul Sutton [Evelyn Smythe] Big Finish £8.99

Audio Drama CDs *The Lost Stories: The First Doctor* box set by Moris Farhi [Contains *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*] Big Finish £25.00


DOCTOR WHO
THE LOST STORIES
THE FIRST DOCTOR BOX SET
FAREWELL GREAT MACEDON • THE FRAGILE YELLOW ARC OF FRAGRANCE

DECEMBER

THURSDAY 2

Audio Drama CD *Demon Quest 4: Starfall* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] BBC Audio £9.99

Audio Drama CD *Demon Quest 5: Sepulchre* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] Audio £9.99

THURSDAY 16

DWM 429 Panini £4.20

THURSDAY 30

DWM Special 27: *The Doctor Who Companion – The Eleventh Doctor Volume Two* Panini £6.99

FRIDAY 31

Audio Drama CD *Quinnis* by Marc Platt [Susan] Big Finish £8.99

The Cradle of the Snake

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
PETER DAVISON IN
THE CRADLE OF THE SNAKE
BY MARC PLATT
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON

AUDIO DRAMA BIG FINISH

RELEASED 30 September 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Fifth Doctor, Tegan, Nyssa and Turlough
STARRING Peter Davison, Janet Fielding, Sarah Sutton, Mark Strickson
WRITTEN BY Marc Platt

WHAT'S IT ABOUT?

When Tegan's nightmares about the Mara return, the TARDIS arrives in the heyday of the Manussan Empire – where infotainment impresario Rick ausGarten is preparing to turn dreams into reality...

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email sales@bigfinish.com or visit *www.bigfinish.com*

THE MARA IS BACK! For the final story of the Fifth Doctor's latest trilogy – *The Cradle of the Snake* – the ophidian mind-dwelling villain seen in the 1982 story *Kinda* and 1983's *Snakedance* makes its audio début, written by Marc Platt and directed by Barnaby Edwards.

"Marc Platt is the most perfect person to write a Mara story," enthuses Barnaby, "because he's absolutely got that idea of two worlds: the world inside Tegan's head, and the real world. It's a good little story, and a really excellent finale. The Mara's plans are larger than they've been before..."

This story is, understandably, a big one for serial Mara victim Tegan, as played by Janet Fielding. "There's more of Janet in Tegan *now* then there was when we did it originally," ponders a mischievous Peter Davison. "When we did the series, she appeared to me to not have an Australian accent at all in real life. She spoke in a rather posh English accent, and of course came out with the Australian accent for Tegan. Now she appears, over the years, to have *turned into* Tegan," he chuckes, "so my theory is, she was doing more acting *off*-camera when we did *Doctor Who* than she ever was on it! And I mean that in the nicest possible way. It's because she's subtle."

Another impressive roster of guest characters has been assembled to support the returning companions. "In the cast we have Dan Stevens, who was in *Turn of the Screw* at Christmas, and was in *The Line of Beauty*," Barney enthuses. "We also have Vernon Dobtcheff, who was a scientist in [1969 story] *The War Games*, and is brilliant. He lives in Paris, but has come over especially to do this!"

Slipping back into character has been an easy process for Peter and Janet. "It's a little strange – it doesn't seem like we *haven't* done it for ages," Peter smiles. "We do these commentaries every so often, all of us, and that's almost the same kind of thing. We seem to spend more time with the banter than we actually do on the scripts, which I think probably drives our director nuts!"

On the contrary, Barney seems to have loved directing this reunion mini-season, and has particularly enjoyed the variation between each story. "We've gone from an isolated laboratory in the middle of nowhere," he says, "to a strange planet of primitives, and now to a big modern metropolis, where someone is trying to do something with a crystal, and it has disastrous consequences! It's been an incredible season, and this is an incredible finale." **DAN BERRY**

BUY IT BECAUSE: It's the audio début of an enduring adversary, and the final chapter of this team's new adventures.

Project: Destiny

LAST TIME WE HEARD from the Seventh Doctor and his travelling companions Ace and Hex, things had gone very badly wrong. After a harrowing adventure in the Crimean War (2009's *The Angel of Scutari*), Hex was shot, and when we left him, he was close to death.

Now, over a year later, a new trilogy picks up where *Scutari* left off, and it begins with *Project: Destiny*.

"This is absolutely a direct sequel," explains actress Sophie Aldred. "We start with Ace pushing the wheelchair out of the TARDIS, desperately trying to get Hex to hospital. It's full-on, right at the beginning. Often, you sort of meander into this new world, whereas this one, it's like, *boom*! You're straight in there, lots of action!"

How much will the loss of Hex affect Ace? "Hex and Ace have developed this very close relationship," says Sophie. "For Ace, it's very emotionally charged, this Hex-not-being-around thing. It means a hell of a lot. It's very well written in the first few scenes, where Ace is really urgently trying to get him sorted, desperate that he will get well again."

"I don't want to go!" protests Philip Olivier, who's played Hex since 2004.

Is *Project: Destiny* not a fitting end? "I never want to go out on *any* story," he frowns, "though I've just been told I do a good dying scene! It's a good story to go out on, because you do find out all of Hex's past."

Indeed, the Doctor has been keeping some secrets about Hex's mother, and those are finally revealed in this story.

"We've been waiting for him to find out a) what happened to his mother, and b) that the Doctor was involved," explains co-writer Cavan Scott. "It's a major betrayal of trust. When we were writing it, it was like, 'Right, so he's got to find out that the Doctor knew his mum, she was an agent for a black ops organisation... oh, and she was a vampire too!'"

In wrapping up those story threads, *Project: Destiny* brings back the Forge – the aforementioned black ops organisation previously seen in audio plays like *Project: Twilight* and *Project: Lazarus* – for one final outing.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
SYLVESTER McCOY AND SOPHIE ALDRED IN
PROJECT: DESTINY
BY CAVAN SCOTT AND MARK WRIGHT
FEATURING MAGGIE O'NEILL STEPHEN CHANCE WITH PHILIP OLIVIER AS HEX
FULL-CAST AUDIO DRAMA

"I think it's time to bring it to an end," acknowledges co-writer Mark Wright, "because it's been there in the background for the last seven years or so. We've worked on various versions of this story over those seven years – we were going to do a Forge mini-series at one point – but this is the end of the Forge's story for now." **DAN BERRY**

BUY IT BECAUSE: If you've followed Hex's story over the last six years, this story is essential.

AUDIO DRAMA BIG FINISH

RELEASED 30 September 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Seventh Doctor (Sylvester McCoy), Ace (Sophie Aldred) and Hex (Philip Olivier)
ALSO STARRING Maggie O'Neill
WRITTEN BY Cavan Scott and Mark Wright

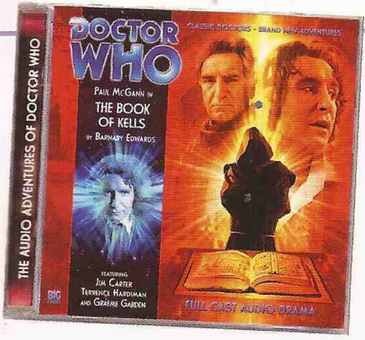
WHAT'S IT ABOUT?

1999: Leaving her infant son behind, a young mother named Cassandra Schofield departs Liverpool, seeking a better life amid the lights of London.

2004: Despite the best efforts of the time-travelling Doctor, 'Cassie' Schofield dies in Norway, a vampirised victim of the sinister organisation called The Forge.

2025: Now. In a London ravaged by a deadly contagion...

HOW DO I BUY IT? See above.



The Book of Kells

AUDIO DRAMA BIG FINISH

RELEASED 30 September 2010
PRICE £8.99 (download), £10.99 (CD), £11.50 (CD overseas) including p&p
FEATURING The Eighth Doctor (Paul McGann) and Tamsin (Niky Wardley)
ALSO STARRING Jim Carter, Terrence Hardiman and Graeme Garden
WRITTEN BY Barnaby Edwards

WHAT'S IT ABOUT?

"Anyone who's prepared to kill for a book interests me." Ireland, 1006. Strange things have been happening at the isolated Abbey of Kells: disembodied voices, unexplained disappearances, sudden death. The monks whisper of imps and demons. Could the Lord of the Dead himself be stalking these hallowed cloisters? The Doctor and his companion find themselves in the midst of a medieval mystery..

HOW DO I BUY IT? See page 12.

THE FOURTH ADVENTURE in the new series of Eighth Doctor audio plays is a particularly significant one for the latest resident of the TARDIS, companion Tamsin Drew.

"We recorded this one first, in order to let her settle in, so I was one of the first writers to do a script for Tamsin," recalls the writer and director of *The Book of Kells*, Barnaby Edwards. "I set the template for how she should be, and then went back and amended the other scripts to suit the character.

"We also spent some time with Niky Wardley [who plays Tamsin], working out how she'd work, and created some comedy scenes, some nice farce scenes, for her. If you've got a great comedienne, you don't want to make her play straight all the time. Take advantage of the fact that she can play comedy. This entire story is very much focused on Tamsin."

"It's nice, the relationship between the Doctor and Tamsin," says Niky herself. "It's particularly good in *The Book of Kells*, cos she's not reverential to him... and quite cheeky!"

Despite the focus on the Doctor's new companion, this is a story which has been rattling around in Barnaby's head for quite a while. "*The Book of Kells* is a story that I first proposed about two or three years ago, at *exactly* the same time that they did *Silence in the Library* on television," he explains, referring to the 2008 TV episode by Steven Moffat. "My initial idea was to create a creature that lived inside books, but of course they did something similar with Steven's story.

"I then had to come up with another idea. The Book of Kells is a genuine, famous historical mystery – it really happened. There's an abbey in Ireland called Kells Abbey, and a big illuminated manuscript which went missing, famously, and came back without its cover and some of its pages. And no-one knows what happened to it during the 80 days it was missing!"

The Book of Kells sees the Doctor and Tamsin right in the middle of this medieval mystery in a monastery, helped by a stellar set of supporting characters. "I've got a fantastic cast!" Barnaby grins. "Graeme Garden from *The Goodies* and *I'm Sorry I Haven't a Clue* plays the person who's in charge of the monastery, Abbot Thelonious, and Jim Carter [of *The Golden Compass*] is playing a librarian.

"We've also got Ryan Sampson from [2008's] *The Sontaran Stratagem/The Poison Sky* as Brother Patrick, and Terrence Hardiman as King Sitric, who we cast a few days before he was cast in last season's *The Beast Below*. It's an absolute dream cast!" **DAN BERRY**

BUY IT BECAUSE: It's got more twists and turns than the twistiest-turniest thing you can think of.

Find and Replace

ACTRESS KATY MANNING – who reprises her role as former TARDIS-traveller Jo Grant in *The Sarah Jane Adventures* this autumn – once stated she'd never do another *Companion Chronicle*.

"I *loved* doing it, but it's just so emotional for me," she recalls. "It truly was. I could really see Jon [Pertwee, the Third Doctor]'s face; I could feel him, I sensed him. That was why I said I wasn't really keen to play Jo Grant, because I felt odd doing Jo without Jon."

It was the script for *Find and Replace* – which sees Jo teaming up with time traveller Iris Wildthyme, played by Katy in a separate audio series – that changed her mind. "I just thought, there's a lovely audience out there for Iris. It dawned on me that this meeting-up felt right. You've got the people who love Jo Grant and *Doctor Who*, and you've got the people who don't necessarily like *Doctor Who* but have gone on a strange, wacky Iris journey! I think it's a lovely combination, and hopefully it'll bring the two audiences together."

"It's a no-brainer that that's what you would do," says writer Paul Magrs. "I'd written a novel [*Verdigris*] about ten years ago, in which the same thing happened, but that was before Katy was playing Iris, and they have to meet for the first time in this story, so *Verdigris* has to be scratched out of existence!"

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
KATY MANNING in
FIND AND REPLACE
by PAUL MAGRS
THE AUDIO ADVENTURES OF DOCTOR WHO
with ALEX LOWE as HUXLEY
THE COMPANION CHRONICLES

It's a familiar face who brings the two characters together. "Huxley appeared in a story with Turlough," recalls Paul, of his 2009 audio *Ringpullworld*. "He's from the planet Verbatim Six. These are characters who latch on to interesting people in the universe and novelise their lives for them. They do for these characters what Terrance Dicks did for *Doctor Who* in the 1970s!"

"I'm delighted to play Huxley again," grins actor Alex Lowe. "You want to have a detached otherworldliness to him, but by the same token you have to keep the pace and excitement up. It's as if he's a carpet salesman giving a narration."

"It's a false memory story, as well," adds Paul. "It's about telling Jo that no, she wasn't the Doctor's companion, she was Iris' companion. What happens if somebody comes along and tells you that your memories aren't actually your memories, and by the way, here's this woman who's a big part of your life?"

"There's something *possible* between the two of them," says Katy, of the relationship between her two characters. "It's the lovely old bag lady, and Jo, who's a little bit proper, and I think that's a really interesting combination. Who knows where it might lead?"
DAN BERRY

BUY IT BECAUSE: Katy gets to perform scenes with herself – possibly the best decision Big Finish has ever made!

AUDIO DRAMA BIG FINISH

RELEASED 30 September 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including P&P
FEATURING The Third Doctor, Jo Grant and Iris Wildthyme
STARRING Katy Manning
WRITTEN BY Paul Magrs

WHAT'S IT ABOUT?

Confronted with memories she knew nothing about, Jo agrees to a meeting with Iris Wildthyme inside her transdimensional bus. Together with Huxley, a narrator from Verbatim Six, the three of them take a trip back in time – back to the 1970s, to UNIT HQ, and a meeting with the only person who knows the whole truth...

HOW DO I BUY IT? See page 12.

DOCTOR WHO
THE LOST STORIES
THE SECOND DOCTOR BOX SET
PRISON IN SPACE

Audio Drama CDs *The Lost Stories: The Second Doctor* box set by Dick Sharples; Terry Nation [Contains *Prison in Space* and the US Dalek Pilot] Big Finish £25.00
Audio Drama CD *The Demons of Red Lodge and Other Stories* by Jason Arnopp, Rick Briggs, William Gallagher, John Dorney [Fifth Doctor and Nyssa] Big Finish £14.99
Audio Drama CD *Relative Dimensions* by Marc Platt [Eighth Doctor and Tamsin] Big Finish £10.99
Audio Drama CD *Bernice Summerfield – Dead Man's Switch* by John Dorney and Richard Dinnick [Benny] Big Finish £10.99

Audio Drama CD *The Four Doctors* [Fifth, Sixth, Seventh and Eighth Doctors] Free – available to Big Finish subscribers only.

JANUARY 2011

THURSDAY 13

DWM 430 Panini £4.20

MONDAY 31

Audio Drama CD *Peri and the Piscon Paradox* by Nev Fountain [Sixth Doctor and Peri] Big Finish £8.99
Audio Drama CD *Prisoner of the Sun* by Eddie Robson [Eighth Doctor] Big Finish £10.99

FEBRUARY

MONDAY 28

Audio Drama CD *The Perpetual Bond* by Simon Guerrier [Steven] Big Finish £8.99

ALSO COMING SOON

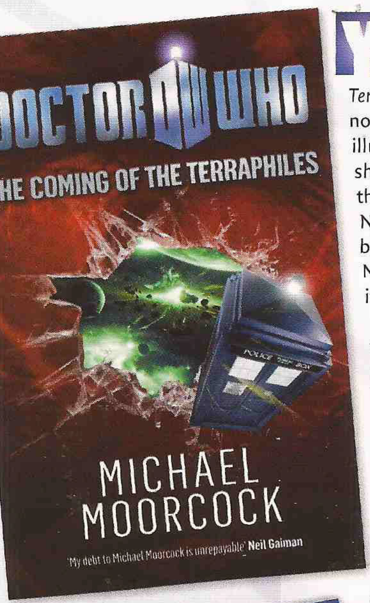
DVD *Meglos* by John Flanagan and Andrew McCulloch [Fourth Doctor, Romana and K9] 2|entertain £19.99
DVD *Mara Tales* – box set containing *Kinda* [Fifth Doctor, Tegan, Nyssa, Adric] and *Snakedance* [Fifth Doctor, Tegan, Nyssa] by Christopher Bailey 2|entertain £TBA
Audio Drama CD *The Lost Stories:* TBA [Seventh Doctor and Ace] Big Finish £14.99

All release dates are subject to change, and all prices are RRP.

COMING SOON...

DWM previews two very special releases from BBC Books...

The **Coming** of the **Terraphiles**


DOCTOR WHO
THE COMING OF THE TERRAPHILES
MICHAEL MOORCOCK
'My debt to Michael Moorcock is unrepayable' Neil Gaiman

EXCLUSIVE EXTRACT!

YOU CAN'T ACCUSE BBC BOOKS Books of not aiming high, these days. *The Coming of the Terraphiles* is something of an 'event' novel, published in isolation and illustrated. And where the television show can currently attract writers of the calibre of Richard Curtis, Simon Nye and Neil Gaiman, this book has been written by renowned novelist Michael Moorcock. So just how did it come about?

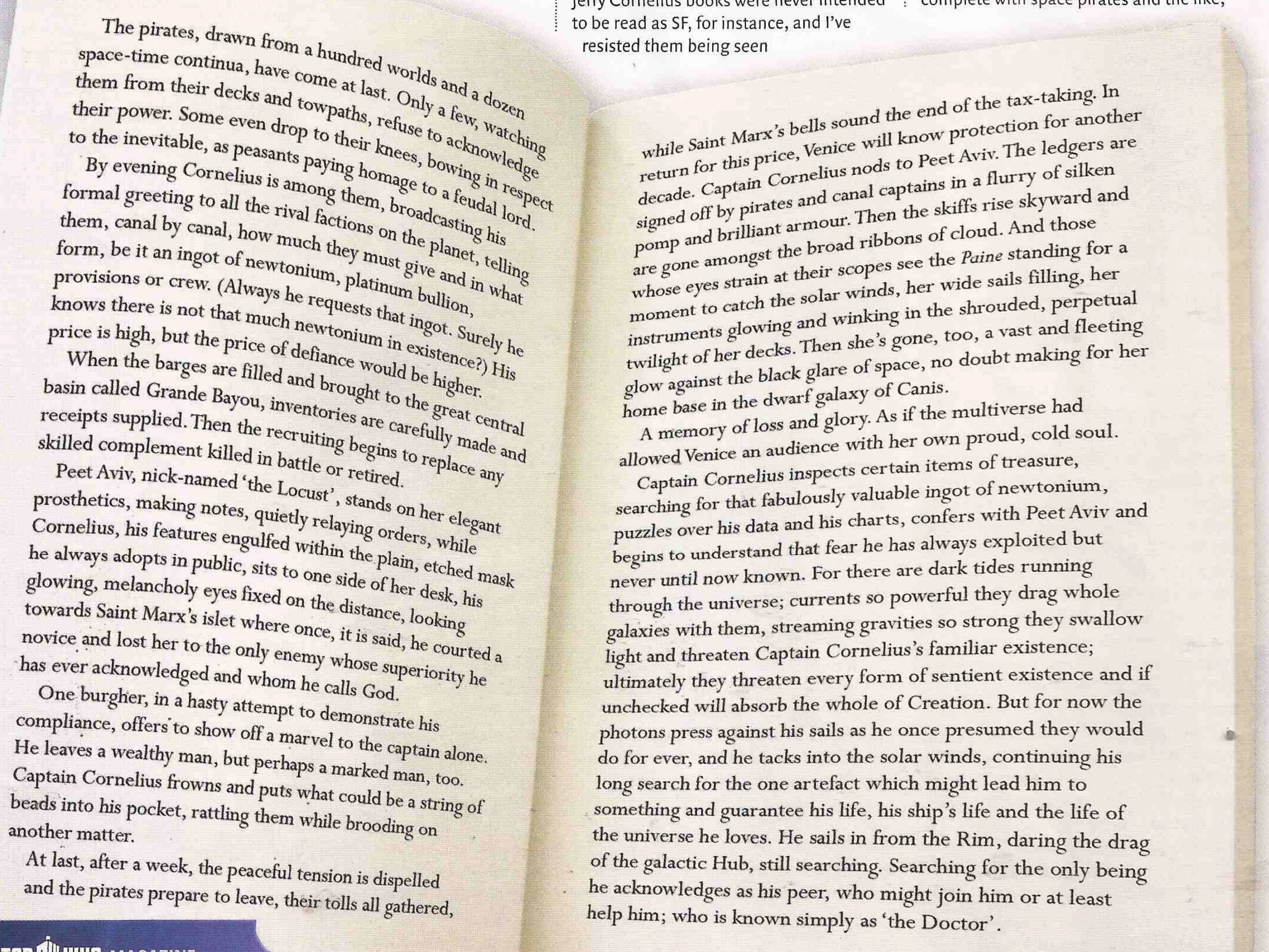
"Albert DePetrillo of BBC Books wrote to my agent to ask if I would write a *Doctor Who* story," Moorcock reveals. "I liked the idea, since I've been watching the series since it began. My favourite period – which I watched with my family every Saturday – was the Tom Baker era, but I'd been enjoying the series under Russell T Davies, and the current crew, and I'm a great admirer of Steven Moffat. His stories particularly appealed to me and seemed the most original. In the past I have been asked to write *Doctor Who* episodes, but frankly I've always been a bit wary of 'writing to order', as it were. And anyway, during the Tom Baker period I simply didn't have the time. But I've referred to *Doctor Who* in, for instance, my Jerry Cornelius books, which have riffed off English iconography since the 1960s.

"I've also seen ideas I originated turn up in the series, so this was partly a chance to reclaim, as it were, my own toolkit. Quite a few people saw the Tom Baker *Doctor Whos* as having similarities to my Jerry Cornelius stories. I'm not saying writers were lifting directly from me, but a lot of my ideas have crept into the SF genre over the years – for instance, the notion of the multiverse, a system of worlds within worlds, and I've played a lot with 'time' and notions of time-paradoxes and so on. I liked the idea of writing this novel because they said they wanted a 'Michael Moorcock novel' with Doctor Who in it, rather than a *Doctor Who* novel written by me."

Moorcock is often thought of as a science-fiction writer, but *Terraphiles* is far more in the humorous, socially-satirical vein of, say, a Douglas Adams or a Terry Pratchett... "I'm not a big science-fiction reader," Moorcock confesses, "and I've written very few 'space' stories. Much of my work uses some SF methods, but isn't strictly SF – though the SF world has often claimed books of mine for the genre. My Jerry Cornelius books were never intended to be read as SF, for instance, and I've resisted them being seen as that. I had no liking for 'hard' SF of the kind found in publications like *Astounding*.

"I enjoy the humorous or satirical aspects of *Doctor Who*; I have to admit that Daleks and Cybermen – lacking much in the way of irony – have never attracted me and my interest tends to fall off when one of those stories is running, whereas creations like the Judoon seem to symbolise much of what I like best. And I've written a lot of humour. The SF I enjoyed most as a lad was funny – by the likes of Sprague de Camp, Robert Sheckley and others. The same people were a strong influence on Douglas Adams, who owed a great deal to Sheckley in particular.

"Most of my non-SF writing – the *Pyat* series, the *Cornelius* series, *Mother London*, *Gloriana*, *King of the City* and so on – is humorous on several levels, even when dealing with very serious subjects like the Vietnam war or the Nazi holocaust. Perhaps my best known SF comedy would be *The Dancers at the End of Time* and *Legends from the End of Time* which are generally considered pretty funny and also deal with time paradoxes and so on. And almost all my work – including the fantasy – has elements of social satire. With *Terraphiles* I went back to my roots and thought I'd try to write a space-opera, complete with space pirates and the like,



The pirates, drawn from a hundred worlds and a dozen space-time continua, have come at last. Only a few, watching them from their decks and towpaths, refuse to acknowledge their power. Some even drop to their knees, bowing in respect to the inevitable, as peasants paying homage to a feudal lord.

By evening Cornelius is among them, broadcasting his formal greeting to all the rival factions on the planet, telling them, canal by canal, how much they must give and in what form, be it an ingot of newtonium, platinum bullion, provisions or crew. (Always he requests that ingot. Surely he knows there is not that much newtonium in existence?) His price is high, but the price of defiance would be higher.

When the barges are filled and brought to the great central basin called Grande Bayou, inventories are carefully made and receipts supplied. Then the recruiting begins to replace any skilled complement killed in battle or retired.

Peet Aviv, nick-named 'the Locust', stands on her elegant prosthetics, making notes, quietly relaying orders, while Cornelius, his features engulfed within the plain, etched mask he always adopts in public, sits to one side of her desk, his glowing, melancholy eyes fixed on the distance, looking towards Saint Marx's islet where once, it is said, he courted a novice and lost her to the only enemy whose superiority he has ever acknowledged and whom he calls God.

One burgher, in a hasty attempt to demonstrate his compliance, offers to show off a marvel to the captain alone. He leaves a wealthy man, but perhaps a marked man, too. Captain Cornelius frowns and puts what could be a string of beads into his pocket, rattling them while brooding on another matter.

At last, after a week, the peaceful tension is dispelled and the pirates prepare to leave, their tolls all gathered, while Saint Marx's bells sound the end of the tax-taking. In return for this price, Venice will know protection for another decade. Captain Cornelius nods to Peet Aviv. The ledgers are signed off by pirates and canal captains in a flurry of silken pomp and brilliant armour. Then the skiffs rise skyward and are gone amongst the broad ribbons of cloud. And those whose eyes strain at their scopes see the *Paine* standing for a moment to catch the solar winds, her wide sails filling, her instruments glowing and winking in the shrouded, perpetual twilight of her decks. Then she's gone, too, a vast and fleeting glow against the black glare of space, no doubt making for her home base in the dwarf galaxy of Canis.

A memory of loss and glory. As if the multiverse had allowed Venice an audience with her own proud, cold soul.

Captain Cornelius inspects certain items of treasure, searching for that fabulously valuable ingot of newtonium, puzzles over his data and his charts, confers with Peet Aviv and begins to understand that fear he has always exploited but never until now known. For there are dark tides running through the universe; currents so powerful they drag whole galaxies with them, streaming gravities so strong they swallow light and threaten Captain Cornelius's familiar existence; ultimately they threaten every form of sentient existence and if unchecked will absorb the whole of Creation. But for now the photons press against his sails as he once presumed they would do for ever, and he tacks into the solar winds, continuing his long search for the one artefact which might lead him to something and guarantee his life, his ship's life and the life of the universe he loves. He sails in from the Rim, daring the drag of the galactic Hub, still searching. Searching for the only being he acknowledges as his peer, who might join him or at least help him; who is known simply as 'the Doctor'.

NOVEL BBC Books
RELEASED 14 October 2010
PRICE £16.99
WRITTEN BY Michael Moorcock

WHAT'S IT ABOUT?

There are dark tides running through the universe – so strong they swallow light and threaten Captain Cornelius' familiar existence. If left unchecked, they will absorb the whole of Creation...

HOW DO I BUY IT? Buy direct from *www.bbcshop.com* or in high street stores.

but written with a nod to my favourite humorous writer from my childhood: PG Wodehouse. Although best known for Jeeves and Wooster, Wodehouse did write some fantasies! *Terraphiles* also riffs off Wodehouse's early cricket stories..."

Most writers tackling a *Doctor Who* novel have the advantage of alwready being familiar with the current series, and can be clued-in during the writing process as to any specific character traits or story arcs from episodes as yet unbroadcast. With *The Coming of the Terraphiles*, though, this was a little trickier than usual... "I'm resident in Texas and in France for parts of each year," Moorcock reveals, "and I was in Texas when the time came to write this book, and couldn't get to see any of the first Matt Smith series. I was, however, familiar with Matt Smith as an actor so could at least visualise him in the part. But it *was* very difficult; towards the end of writing the book the first of the new series began to appear, but it was hard.

"After the book was finished, we could go back and add touches which made more use of the current team. I also had to amend the Doctor's language a bit. I hadn't known he couldn't say 'bugger' and 'crap', for instance! But it helped that I very much liked the direction the main characters were being taken in, even though I had to rejig a few bits because I didn't know where Amy's story curve was heading. I really *do* admire Steven Moffat's skills as a writer!"

Unusually, *Terraphiles* is being released simultaneously as an audiobook. "It's being read by Clive Mantle," reveals AudioGO's commissioning editor Michael Stevens. "He recorded it over three days in August, and it sounded great – there are loads of fun character voices in there!" Older readers might know Clive from regular roles in *Robin of Sherwood* or *Casualty*, and he also guested in Big Finish's *Doctor Who* audio play *The Settling* a few years ago. "Although he doesn't have much of a *Doctor Who* connection," Michael continues, "when I looked at the text, his voice came instantly to mind as someone who could do justice to the 'gravitas', science-fiction aspects – as well as to the lighter, fun stuff..."

"I enjoyed doing *Terraphiles*," Moorcock concludes. "I wouldn't rule out doing another, if the circumstances were right..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's a *Doctor Who* novel by one of the world's greatest fantasy authors – Michael Moorcock!

DOCTOR WHO ART DEPARTMENT
THE TARDIS
THE NEW DALEK PARADIGM
SUPREME
DRONE
ETERNAL
STRATEGIST
SCIENTIST
DOCTOR WHO ART DEPARTMENT
THE SILURIANS
HEAT RAYS
THE ELEVENTH HOUR
This is Leadworth
Leadworth
DOCTOR WHO
THE BRILLIANT BOOK
2011

The **Brilliant Book** 2011

AS DWM ITSELF PROVES, *Doctor Who* has rarely been found wanting when it comes to being documented in great detail, and never has this been truer than since the show's return to TV in 2005. But *Doctor Who; The Brilliant Book 2011*, as its very direct and less-than-stately title might suggest, is striving to be more than a little different... "We want it to feel more like *Doctor Who* on TV than other books," reveals its editor – and former **DWM** editor – Clayton Hickman. "We wanted to reflect the wit, style and intelligence of the programme, to give readers the same feelings they get from watching the show. Except in hardback form! I wanted *The Brilliant Book* to be a lovely, shiny object with lots going on in it to reflect the quality and variety of the television series. My main concern is that any kid opening it up on Christmas morning will be thrilled to bits, furiously reading it through dinner and the Queen's speech."

Older generations of fans have had their own particular 'bibles' of the show – going back at least as far as the first edition of *The Making of Doctor Who*, back in 1972. Was Hickman seeking to evoke memories of his own childhood in producing this volume? "Older fans had the *Radio Times* Anniversary Specials, *The Making of Doctor Who*, and so on," he reveals, "but I just had **DWM**, really. Which was, of course, lovely! But the first time I saw the *Radio Times* Tenth Anniversary Special, produced back in 1973, I nearly died; it was so beautifully designed and thoughtfully put together, and made the series seem vibrant and fun. That was how I sold the concept of *The Brilliant Book* to BBC Books: a Tenth Anniversary Special for the new fans; the bits around the edges of the series that the special showed us, peeks into the production and mythology, all done in a very accessible way. Obviously we see a lot of behind-the-scenes material nowadays in **DWM** and on *Doctor Who Confidential*, so I tried to approach the material sideways, if you like, to get more personal – *The Brilliant Book* has a lot of first-hand testimony, people telling their own stories.

"One of the things I was very keen on was extending the fiction of the TV stories – Mark Gatiss filling us in on Churchill's earlier meetings with the Doctor, Gareth Roberts fleshing out the universe of *The Lodger*... it seemed a natural and distinctive thing to do, to expand the writers' imaginations. Who wouldn't want to read *The Government Guide To Starship UK* or the true story of Rory's stag-do, direct from his Facebook page? I also wanted it to be useful, to catch younger readers' imaginations if they're interested in writing, acting, composing. *How* do you write it? *How* do you compose the music? Gareth Roberts and Murray Gold have both written pieces which get right to the heart of their work, stuff I'd never heard before. Beth Willis even takes us through every single stage of an episode's production, start to finish, from her unique executive producer's POV."

Given that it's documenting a show that's very much alive, kicking and vibrant, it's good that even while concentrating on Matt Smith's first run of episodes, there are hints of things yet to come... "I was really happy that Steven felt able to give us some nice pointers to what's coming on TV in 2011, in *The Dream Lord's Teasers*," Hickman reveals, "and coming up with some nonsense clues to surround Steven's real clues was tremendous fun. That'll be the most-thumbed page for **DWM** readers...!"

BUY IT BECAUSE: The book lives up to its name – it's simply brilliant!

HARDBACK BBC BOOKS
RELEASED 30 September 2010
PRICE £12.99
EDITED BY Clayton Hickman

WHAT'S IT ABOUT?

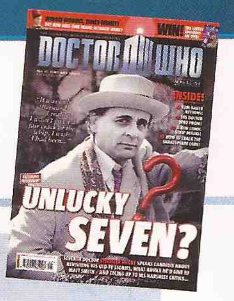
Discover the worlds of *Doctor Who* with this ultimate guide to the latest series, packed full of stories, interviews, features, fantastic facts and a great bit dollop of fun...

HOW DO I BUY IT? Buy direct from *www.bbcshop.com* or in high street stores.

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



Sylvester McCoy – the Seventh Doctor in his prime!

Letter of the Month...

A while back, Sylvester McCoy emerged from the stage door of the Lyceum Theatre in Sheffield. It was late at night and he was obviously very tired after an exhausting few hours acting and singing his socks off in a production of *Little Shop of Horrors*. No doubt he was looking forward to a quick walk to his hotel and a good night's kip.

But standing outside that door was my 10-year-old James, nervously awaiting his chance to meet a real-life Doctor in the flesh for the first time.

And of course, Sylvester was delightful and charming. He signed his autograph, posed for a picture with James and spent a good time just chatting to my awe-struck son.

So don't listen to the naysayers, Sylvester. The way you behaved that night, and your positivity and good-humour in the face of such criticism are a lesson to us all.

Was Sylvester McCoy a good Doctor? Certainly. Is he a fantastic human being? Definitely!

ANDREW WILLIS EMAIL

We agree, Andrew! Your letter has won you a brand new audio adventure starring Sylvester as the Seventh Doctor – *Project: Destiny*, available this month from *www.bigfinish.com* for £14.99 on CD or £12.99 to download.

Welcome back! There were plenty of things in **DWM** 425 that got you writing, but none more so than an interview with the man who played the Seventh Doctor: Sylvester McCoy.

Lift for McCoy?

Thank you for publishing such an interesting interview with Sylvester McCoy. I'll admit that, at the time of broadcast, I was a big fan of Colin Baker's Doctor, so it took me a while to accept Sylvester. However, his second and third seasons produced some of the highest quality *Doctor Who* ever. A month ago, I watched three of his stories back to back and took as much pleasure from them as from the recent series.

At a mid-90s convention in Coventry, I remember I was standing in the lobby when the lift next to me 'pinged'. The doors opened and the Seventh Doctor himself walked briskly out, complete with twirling umbrella. My jaw dropped and I stood there in awe. I then realised that everyone else in the lobby was standing silently, with the same thought. We were in the presence of the Doctor, and it felt amazing!

TIM HAMMERTON EMAIL

I'm amazed at the small but vocal minority of *Doctor Who* fans who, despite consuming hundreds of hours' worth of episodes, seem to have completely missed the point of the show they profess to love. *Doctor Who* is ultimately an optimistic, uncynical programme which celebrates diversity and encourages its viewers to respect differing opinions, whether they agree with them or not.

Your excellent interview with Sylvester throws this in to sharp focus, reminding us of the depths of personal nastiness some 'fans' feel compelled to go to in expressing their opinions towards his era of the show. Those who feel the need to react towards an actor with such hysterical vitriol have misunderstood what *Doctor Who* is about.

We all have our favourite and least favourite eras and Doctors and reasoned criticism of the show is healthy, but to take such offence and have such knee-jerk reactions is at best embarrassing and at worse a damning indictment of how small-minded some people can be.

Thank you **DWM** for affording space and coverage to all eras and manifestations of this brilliantly diverse and inclusive show.

CHRIS LINDSAY EMAIL

Love Story!

I'll never forget a conversation I had many years ago with my teacher at school. I mentioned that I was a fan of *Doctor Who* and together we lamented the shabby treatment of Colin Baker. I then told her they'd cast a new actor, Sylvester McCoy.

The teacher – one Elspeth Stride, née Calder – was very surprised. "Oh it's Sylvester McCoy, is it? I knew him at school, he was my boyfriend for a while – his real name was James Kent-Smith." Then she told me how he'd get into trouble for larking about in class (a bit like me) and the following week she brought in some pictures taken of her with him.

We both watched his first season and by the end of term I told her I was thinking of writing to him and she wrote down her maiden name – Elspeth Calder. I never got down to writing the letter but I always meant to tell Sylvester if ever I got to meet him. The one time I did though, there was such a long queue behind me that I let it slip.

So imagine my relief when I read him talk of an 'Elswyth Calder' (I think you must have misheard her name), and having managed to meet her again. A weight has been lifted from my conscience after 27 years.

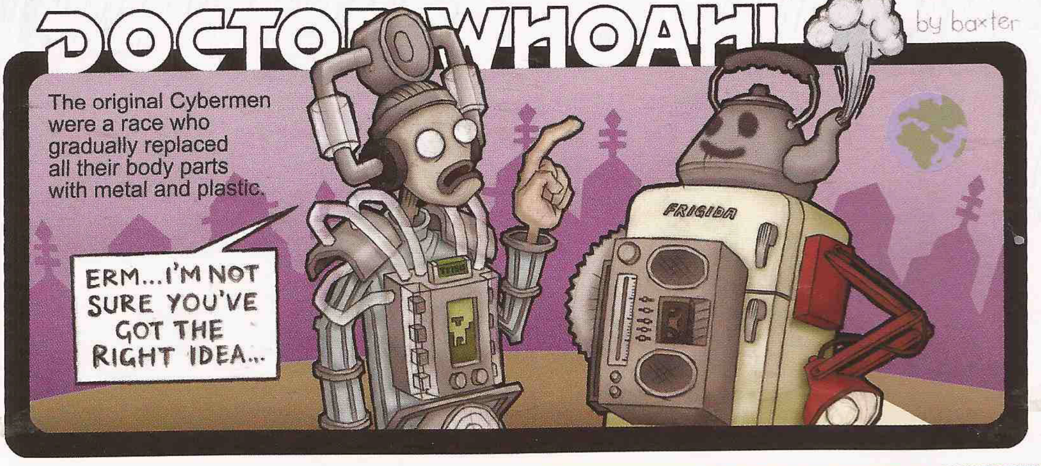
I'm really glad they got to meet again at last. And I'll forever be proud of being the guy who told Elspeth he'd got the gig.

CHRIS STOBART NORTHAMPTON

For me, Sylvester's performance demonstrates what makes *Doctor Who* brilliant. In his last season, the quality of both main actors was extraordinary – Sophie Aldred as Ace was spectacular, and the chemistry between them was simply perfect. For me, Sylvester's era was one of the finest, and a time that *Doctor Who* should look back on with pride. Three cheers for Sylvester!

MAX JELBART AUSTRALIA

Sylvester McCoy was my 'first' Doctor, so he's responsible for my love of the show and for me still buying this magazine. And what an interview – taking in everything from


DOCTOR WHOAH!
PWEEEEEEP
by baxter
The original Cybermen were a race who gradually replaced all their body parts with metal and plastic.
ERM...I'M NOT SURE YOU'VE GOT THE RIGHT IDEA...
FRIGIDA

AND YOU TEXTED US TO SAY...

ROWAN: 'In the new action film *The Expendables*, Eric Roberts drinks tea from a cup and saucer while some poor girl is tortured. Once the Master, always the Master!' **MARK FAULKNER**: 'Pictures of Katherine Jenkins, Karen Gillan and Sophie Aldred all in one issue? You spoil us **DWM**!' **ANON**: '"Bravo!" to my dear pal, Garron Martin, whom Elisabeth Sladen name-checked on the *Revenge of the Cybermen* DVD.' **CALVIN SAXBY**: 'Am I the only one on the planet not to have realised Matthew Waterhouse was gay?' **JAMIE MARTIN**: 'Karen hitting batter with a baseball bat, then running across a tank of batter with Matt? Gotta love *The One Show*!' **DAN BAXTER**: 'How about a giant poster of Amy in her policewoman outfit? *Please?!*' Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Eckoh (UK), 0870 8804869.

the existence of God to the Rolling Stones! Sylvester was way ahead of his time in turning the Doctor into a darker, more mysterious character. His final season is perhaps the most consistently excellent season from the original run.

RICHARD LEIGH BIRMINGHAM

Short Measures

I've often felt that the time was due for a revisionist look at this oft-overlooked Doctor, unfairly treated, unfairly written about, yet still responsible for some of the best *Doctor Who* stories ever.

My one beef with the interview was that it was far too short. Surely this should have been a three-parter? Percy Kent-Smith's life seems so full of incident and interest, I'd have loved to read more. Ah well. Guess I'll have to wait for the autobiography...

GRAHAME JONES EMAIL

I have to admit that I have never watched any Seventh Doctor episodes, but the Sylvester McCoy interview had my full attention from beginning to end. What a fascinating and genuine man he is. Such a full and vibrant life he has lived, one the Doctor surely would be proud of!

STUART JONES SOUTHAMPTON

I was born in 1986 and was too young to properly remember Sylvester's run as the Doctor. Nonetheless, growing up with a father who was a massive *Doctor Who* fan, I soon got to see the series during the repeats in the early 1990s. In the years since the Seventh Doctor and Ace last graced our screens together the two characters have always remained my favourite Doctor and companion.

While I'll admit that Sylvester's first season was weak (this has a lot more to do with writing and directing rather than McCoy's turn as the Doctor), with the introduction of Ace the series really found a new footing and quickly became just as enjoyable as the most recent *Doctor Who* adventures.

PAUL TINDLE NORTHAMPTON

I never realised just how much bad press Sylvester got as the Doctor. I was only a year old when he took over, and I've only recently got into his stories. My verdict? This Doctor is absolutely *brilliant*! He is both dark and light, funny and scary and humorous and vague. He completely sums up how the Doctor should be!

His last season showed us just how Sylvester's Doctor could have turned out – and my opinion is that he wouldn't have been too far off Matt Smith's incarnation!

STUART ACKER SUFFOLK

As well as letters about Sylvester, our postbag's been bulging with correspondence about Part One of the latest comic strip...

Golden Wonder!

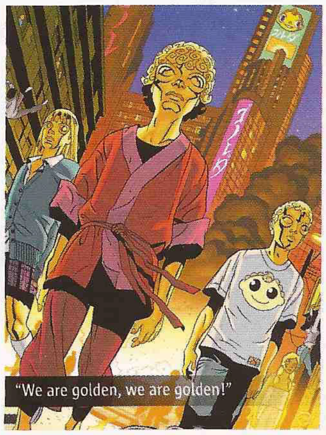
The Golden Ones comic strip, written by the always-excellent Jonathan Morris, feels like an epic *Doctor Who* tale. While I enjoyed *Planet Bollywood!* and *Supernature*, this is the first Eleventh Doctor tale outside the television stories that I've really been excited about.

The appearance of the Axons made for an outstanding cliffhanger, and the exciting atmosphere created was on a par with *The Time of Angels* and *The Pandorica Opens*. Part Two is sure to be just as thrilling and cinematic. I hope that all future comic stories in **DWM** are just as groundbreaking.

MARK LOMAS EMAIL

I have just read *The Golden Ones* Part One, and that last page has made my day. I read through it eagerly trying to guess who the 'big bad guys' were, and I didn't even notice the clue was in the title! This is the best thing Jonathan Morris has written for the strip yet, and it's combined with stunning work from Martin Geraghty – isn't his Matt Smith just perfect? So while we eagerly wait for Part Two, I'm digging out my DVD of *The Claws of Axos*!

TIM McNIVEN EMAIL


"We are golden, we are golden!"

I just want to say how much I enjoyed **DWM** 425's comic strip, *The Golden Ones* Part One. The return of the Axons – how exciting! And they were quoting Mika: "We are not what you think we are. We are golden! We are golden!" That made my day! More and more old monsters are returning – like the Silurians on TV – so I've been waiting for the Axons to come back for ages. I can't wait till the next **DWM**, to see what happens.

NICOLA FARR EMAIL

Loved the first part of *The Golden Ones*, especially the Tokyo setting. As for Amy's new clothes, crikey! Let's hope they make an appearance on TV soon. I'm sure Rory would love them! Any chance he'll be making a comic strip appearance before too long?

CHARLIE KEITCH EMAIL

The Golden Ones is, well... golden! It's the first **DWM** comic strip I've read to feature an old monster from the show – and, finally, the Axons are back! This is the best Eleventh Doctor strip yet. Keep it up, **DWM**!

JACK VAUGHAN (13) SWANSEA

Time Trumps!

Issue 425 provided me with the best read of **DWM** I've ever had. Interviews with two of my favourite Doctors (McCoy and Tom Baker), the wonderful *Fact of Fiction* doing a thorough and insightful piece on one of David Tennant's better stories and the review of the Proms.

But to trump all of that was the fantastic feature on time travel. To so confidently tackle such a tricky subject matter with intelligence, humour and pessimism made for intriguing reading. Keep up the good work!

BOBBY FACKRELL BRISTOL

Thanks, Bobby! And finally, it's not just the mag you lot have been enjoying, either. The latest DVDs have tickled your fancies, too...

Pirates Ahoy!

Congratulations multiple times over to everyone involved in making *Cheques, Lies and Videotape* – an extra on the recent *Revenge of the Cybermen* release and one of the best made-for-DVD documentaries to grace the range thus far.

As a fan born near the end of the 1980s, I missed out on a lot of what was discussed, but can still recall the thrill of getting an Nth-generation copy of *The Nightmare Begins* on audio cassette and struggling to pick out Nick Courtney's voice from the screaming jungle; and later, trading birthday money to get a 'colour' copy of *The Ambassadors of Death* from a no-questions-asked supplier.

As fans, we are blessed nowadays, but I wouldn't have missed the journey for the world. Thank you to all involved for making me relive the thrill of discovery all over again!

NICK MELLISH EMAIL

ON THIS MONTH... 30 YEARS AGO

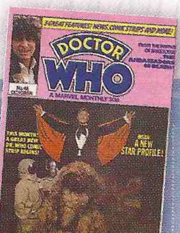
Peter Ware exhumes his copy of **DWM** 45 from way back in 1980...

Slow News Day?

Exciting things were happening in the world of *Doctor Who* in September 1980 – Tom Baker's last season as the Doctor was on TV and major cast changes were on the way – but you wouldn't know it by reading *Gallifrey Guardian*. Instead, the recently-added news page led with a story about Jon Pertwee's nose (Jon thought it looked like "a blasted double barrel shotgun"), explained why the *Photo-file* feature had been discontinued ('virtually all the regular actors and actresses from *Dr Who* had been covered') and gave us a weather forecast (meteor storms on the way, apparently...).

Stay Alert!

On the *UNIT Hotline* page, readers who had been recruited to the cause by **Doctor Who Weekly** received their regular briefing. On this occasion, the intrepid agents faced a tough quiz, had two cryptic messages to decode and were taught all about the Mandrels, those slightly less-than-terrifying beasts from 1979's *Nightmare of Eden*. Now, some may scoff at the usefulness of the UNIT Hotline in maintaining Earth's defences, but since that page was printed, our planet hasn't suffered a single attack by Mandrels. The results speak for themselves!

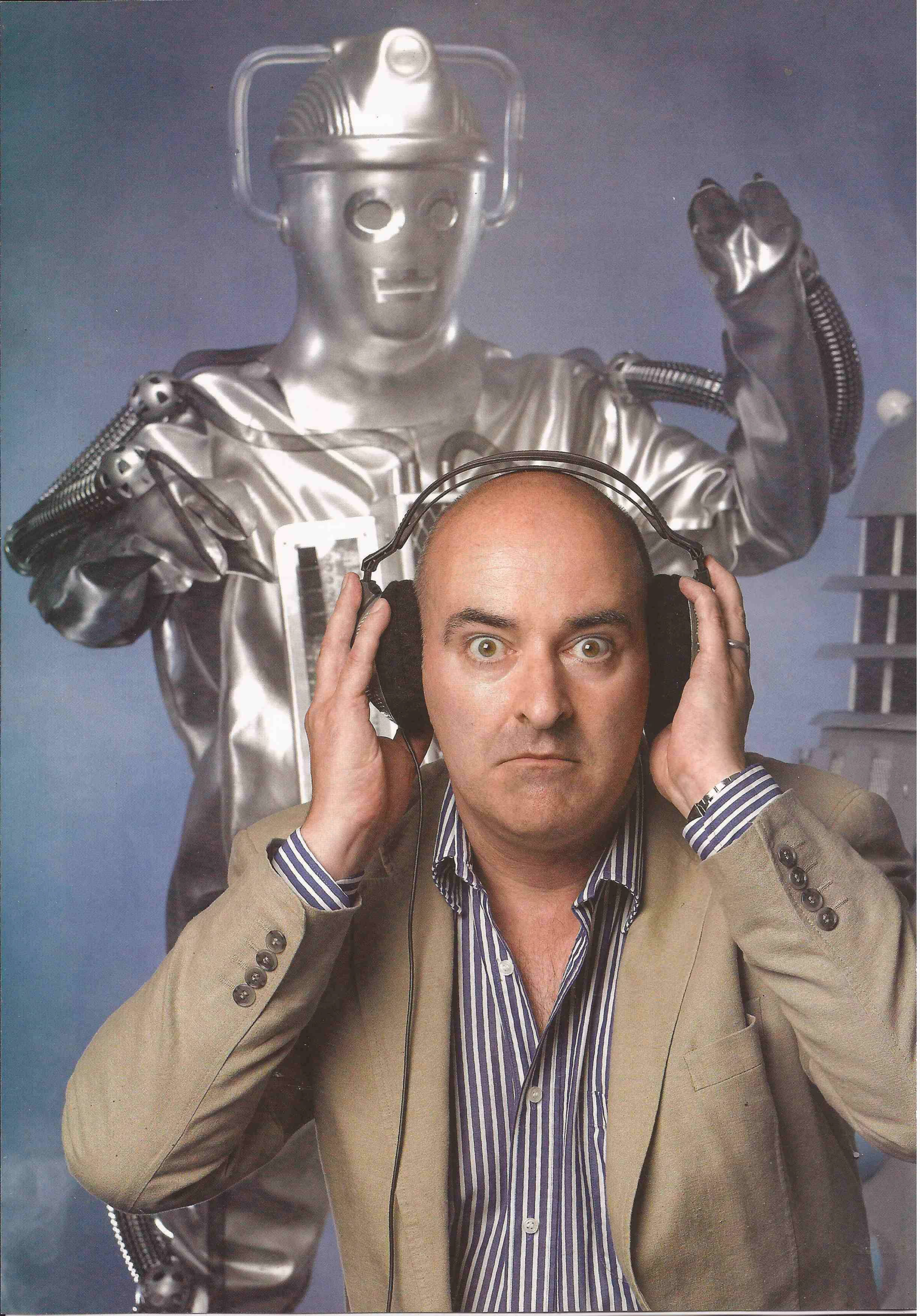


It's True!

Yet more essential information could by found over on the Doctor's page of *Fantastic Facts*. This month, the 10 incredible nuggets of knowledge included stories about invading killer ants, a fanatical fascist's food, and a dog which bit a man before dropping dead – "It didn't bark or nothing. It just bit and died," apparently. Readers back in 1980 were spoilt rotten with **DWM**'s content, weren't they?

Marvel-lous!

As if **DWM** wasn't exciting enough, the mag's publishers, Marvel Comics, had another title on offer for discerning readers – *Starburst*. The ad on the back page of **DWM** 45 boasted that *Starburst* was 'Britain's number one science fiction magazine,' and that it could 'take you behind the scenes on all the latest sf movies and tv shows with exclusive interviews and progress reports...' This wasn't evident from the ad which, while featuring *Doctor Who*, *Star Trek* and *Star Wars*, had images from *Flash Gordon* (1930s version), *Batman* (1940s version) and obscure film series, featuring a rubbish robot and a giant brain. Sci-fi, it's fair to say, has moved on.



Hearing Voices

He's the voice of the Daleks, the Cybermen and the Judoon (not pictured, sorry). Nicholas Briggs talks ring modulators, audio dramas and toilet breaks...

INTERVIEW BY **CLAYTON HICKMAN & BENJAMIN COOK**
PHOTOGRAPHY BY **DAN GOLDSMITH**

Let us introduce you to Nicholas Briggs. You'll like him. "David Tennant used to text me and tell me when the Daleks or Cybermen were coming back," he reveals, "but I don't have Matt Smith's telephone number. Perhaps next time I see him, I'll give him my card. I rather like the idea of the Daleks being told by Doctor Who that it's their turn to beat him."

An actor, director, writer, producer, presenter – you name it, chances are Nick can turn his hand to it – he's one of several fans (his friend Mr Tennant is another) who's lived out the fanboy dream. That is, he turned pro. Four decades after he fell in love with the show as a child, and over five years after guaranteeing his place in the *Doctor Who* pantheon, as the voice of the Daleks on the revived TV show (a year later, he added the Cybermen to his impressive CV, and later the Judoon), Nick admits that this *Doctor Who* gig has "totally changed my life."

The other day, a friend told him, 'Being the voice of the Daleks has sort of defined your career,' which some actors would consider restrictive, but Nick is having none of it: "Most people don't have *anything* that defines their careers. On my *Spotlight* page, it says, 'Nicholas Briggs, the voice of the Daleks'. Well, I'm proud of that."

DWM catches up with Nick in mid-August, in central London, opposite BBC Broadcasting House. He's spent the morning presenting BBC7 radio anthology series *7th Dimension*, a science-fiction, fantasy and horror slot that he's hosted since earlier this year. He balances this with his job executive producing Big Finish's range of *Doctor Who* audio plays, and regular theatre work. (He's just returned from a regular stint at Nottingham's Theatre Royal, where he's played Sherlock Holmes, Dracula and any number of murderers and inspectors.) In June he got married. It's a wonder he found the time.

"I think I remember William Hartnell sort of writhing around, all sweating, on the floor, about to regenerate," says Nick when asked to recall his earliest memories of *Doctor Who*. "But you know how the memory creates things retrospectively. I would have been four or five, I guess, and I remember being quite cross at the prospect of the Doctor changing. But I don't really remember a time when I *didn't* like *Doctor Who*. It's like I was born with it hardwired in. In 1974, which was the last Jon Pertwee season, that's when I met the only other *Doctor Who* fan in the world, as I thought then, a chap called Nicholas Layton. I was astonished. To me, *Doctor Who* was like a stupid secret. If anyone found out you liked it, you got pointed at and laughed at."

This sounds surprising. In 1974, *Doctor Who* might not have been the phenomenon it is now, but it was still a very popular show. "But it wasn't *cool*," counters Nick. "Although, we did use to play Daleks in the playground, that's true, but I still felt it was an embarrassing secret. Even though my parents accepted it was a huge part of my life, they discouraged it. I know it sounds a bit like retrospectively making sense of my life, but the Dalek voice was what really captured my imagination. I became quite preoccupied with it."

As well as *Doctor Who* on television, the young Nick found much to fuel his Dalek fascination in the *The Dalek Book* and *The Dalek Outer Space Book*, both published in the 1960s. And what about the two Peter Cushing Dalek movies?

"I wasn't really aware of them until they were shown on television, in 1972. I lived in Burton-on-Trent then. For me, those films were how the Daleks

➤

Nick played the Doctor in Audio Visuals' fan-made *Doctor Who* productions in the 1980s.

Nick with *Doctor Who* stars Colin Baker, Nicola Bryant and Peter Davison in 1993.

should be done. Mind you, they spoke painfully slowly. I remember my parents watching it and saying, 'This is terrible.' I was going, 'No, this is the best thing ever, ever, *ever*!'"

It was Nick's love of *Doctor Who* that ultimately led to him going to drama school.

"From an early age, I became preoccupied with stories. I wanted to write them all the time. I'd come home from school, and I'd say to my mum, 'Tonight, I'm writing a book!' That obsession with stories led me to play around with my brother's tape recorder. I made whole dramas, in which I played every part, did all the sound effects, with no editing... It was insane, really. That led to my interest in acting, but it wasn't until my last year at comprehensive school, when I was 16, that I found the courage to audition for something, a sort of comedy Nativity musical called *Follow the Star*. There was this character called Angel Chicago, who was King Herod's agent. He had to sing all these songs, and do all this dancing... well, people hadn't ever associated me with that kind of behaviour. It shocked people. Afterwards, instead of going to sixth form college, I went to technical college to do a drama diploma with my A Levels, and later drama school. I was only slightly influenced by the fact that Rose Bruford, which is where I went, is the same drama school that Tom Baker went to. He'd been chucked out for shagging the principal's daughter or something."

Allegedly...

"Yes!" laughs Nick. "There were all sorts of scurrilous stories about Tom's behaviour and why he left."

And was Nick a good student? Did he do well?

"I did – he says, immodestly – but that led to me not doing very well afterwards, for some reason. It's a big, scary world, getting acting work. I was phenomenally unlucky, and became despondent quite quickly, which is why I ended up doing the Audio Visuals."

Seen by many as a precursor to Big Finish's audio dramas, Audio Visuals was a series of unlicensed, fan-produced *Doctor Who* audio plays, released in the 1980 and 90s, set-up by fan Bill Baggs. "Bill's idea was to cast lots of notable *Doctor Who* fans in all the parts," Nick recalls. "You had Gary Russell [*later producer of Big Finish's* Doctor Who *range, and later still script editor on the TV series* – Ed], Stephen Payne, Dominic May... but with the exception of Gary, who was a professional actor, they were... I mean, Stephen Payne as the Doctor was barely audible. I sort of said, pretentiously, 'I'm an actor. Can't I play the Doctor?' And so that's what I ended up doing. But then, of course, I wanted to write the stories as well."

The Audio Visuals *Doctor Who* stories quickly acquired a dedicated fan following with over 20 stories being released over several years.

"We'd advertise in [*Doctor Who* Appreciation Society magazine] *Celestial Toyroom*. Listeners would just pay enough to cover the cost of the cassette. I think the most we ever sold of one play was in the region of 600-800. People liked them because, to be blunt, they were really good. When we got it right, it made us feel so amazingly happy. Audio Visuals was my training ground – following on from doing audio plays on my own, in my bedroom – for Big Finish. That's where I learnt about editing techniques, sound effects..."

In 1999, Big Finish acquired a licence from the BBC to produce *Doctor Who* audio dramas. Nick was there at the start, poised to write the first play in the series, *The Sirens of Time*.

"I remember the day Gary Russell told me, 'We've got the licence to do *Doctor Who*.' I was like, immediately, 'What's my involvement going to be?' He said, 'Obviously, you'll direct them all...' 'Brilliant, yeah!' 'And do post-production, sound, music...' 'Yes...?' And I asked, 'Can't I write one?' He said 'But nobody knows who you are.' I said 'The thing is, you want to keep it secret, don't you? And you know that if someone else knows, then the secret will get out.' He said, 'Yeah, well, I'll think about it.' And then we had a huge meeting of writers, to announce it. Steven Moffat [*now showrunner on the TV series* – Ed] was there, but he walked out halfway through. He only wanted to write for Paul McGann, who we hadn't signed up yet. He wasn't being horrid about it; he just left. I remember thinking, oh dear, who's that grumpy old Scotsman?! When it was announced that I was writing the first story, it was greeted by the other writers with... well, I don't know what the opposite of a round of applause is, but they sort of sucked their hands away from each other, so there was nowhere *near* a round of applause. Or any kind of positive reaction. It was horrid. Paul Cornell – and we've had this out in public before, so it's fine – said, 'We need someone special, and frankly, darling, that ain't you!

Young Nick in the 1960s

"It was quite devastating, really. Emotionally scarring for me. But of course they weren't thinking about being rotten to me; they were all thinking about themselves. 'Oh, it's not me. But I'm the best *Doctor Who* writer in the world!' I think Gary was caught on the back foot, and he said, 'Look, Nick's doing it because we need it quickly.' I was thinking, thanks very much! It felt like he was saying, 'I know he's not any good, but we have no other option'. But then the audio series started in earnest, and my involvement became an off-and-on thing. Gary would allow me to write, direct and post-produce my own stories, which meant I was in a little world of my own. It was good for keeping me out of the way. When I got to do the Dalek voices on TV, my mother said, 'Well, I guess it's all been worth it then.' I think she had severe doubts. When I was spending all my time doing Audio Visuals, she was thinking, 'Go out and get a job!' I was on the dole. The taxpayer was paying for me to do Audio Visuals. But it was all vital experience. I think I've put enough back in the pot since."

The Daleks made several appearances in Big Finish's *Doctor Who* stories, always voiced by Nick. Ultimately this would lead to Nick providing the voice for the Doctor's arch enemies on television when the series made its return in 2005 with Christopher Eccleston as the Time Lord.

"The whole thing feels to me as though it's all part of some bizarre upheaval in my life. I was told I'd got the job to do the Dalek voices – and I don't want this to sound horribly heavy – in the year that my dad had been diagnosed with cancer. I filmed *Dalek* [2005] when dad was very, very ill, and he never got to see it. He knew I'd done the filming, and I'd shown him some of my behind-the-scenes stuff, but he never saw the episode. Of course, when someone very, very close to you dies,

Nick shows off his box of tricks

Celebrate! Gary Russell, Stephen Cole, Nicholas Briggs and Jason Haigh-Ellery toast Big Finish's licence to produce *Doctor Who* audios in

particularly a parent, you start to question who you are, and what you're doing in life. I think that's why I volunteered for the Big Finish job. I was searching for an identity. The job at Big Finish, the possibility of that, had been looming for years, because there were lots of times when Gary Russell thought he might move on, and people always assumed that I was the natural successor. But I'd always said – and I really meant it – 'It's a terrible job. I don't want to do it.' All I could see was Gary working himself into the ground. But when it came round that Gary was leaving – for real, because he'd landed the job in Cardiff – I just thought, I *do* have something to offer. But I had to redefine the job. I'm much happier working in a team of like-minded people. We hired a line producer, who books the studios, books the actors, sorts out contracts... so my job – coming up with the stories, essentially – is ten million times more enjoyable. In David Richardson, I have a brilliant line producer. He not only organises everything, but also keeps me in line."

In recent years, Big Finish's *Doctor Who* range has evolved. There have been several series of Eighth Doctor adventures, some of which have been broadcast on BBC7, and more recently there's been the introduction of mini-seasons for the adventures of Doctors Five, Six and Seven.

> "My main memories of **Doctor Who** are being told by 23-year-old **assistant directors** that **I can't go to the toilet**. I'm 48."

"I think it was the success of the Eighth Doctor and Lucie adventures, where we made a conscious effort to be influenced by the style of the TV series, which inspired us to do the other Doctors in seasons like that. People would be able to say, 'Oh, it's the *Key 2 Time* season. Or the Doctor, Ace and Hex. Or the Sixth Doctor and Charley.' Another thing we did was transfer Eighth Doctor companion Charley Pollard over to the Sixth Doctor, in this bizarre sort of time-warping anomaly – to create something where the audience was itching to know what happens next. But it's difficult to quantify Big Finish's place in the *Doctor Who* world now. We do have thousands of loyal followers, but not to harp on about it too much, one of the problems for Big Finish is that if you're unscrupulous enough, you can find anything for free on the internet. Tons of people just steal our plays off BitTorrent sites. If our sales reflected the actual number of listeners, we'd be able to bring down the price of all the CDs by a phenomenal amount."

When it was first announced that Nick would be the voice of the Daleks in the TV series, he was quick to thank **DWM** for running a feature on Dalek voices that he'd written.

"That's the thing!" recalls Nick. "Russell [T Davies, then-showrunner] said, 'Well, he's written all those articles.' He thought, 'Let's find the man with the total solution!'"

To many people, Nick may have seemed the obvious choice for the job but he was actually taken by surprise by the offer, having been led to believe that he wasn't in the running.

"At some point, one devious person who was feeding lies to someone close to me said that he absolutely knew for certain that Andy Serkis [Gollum in the *Lord of the Rings* movies] was going to be the voice of the Daleks. That makes sense, I thought. If they can say that Gollum is doing the voice of the Daleks, why would they ask Nick Briggs? Just because he's done some audios? I thought, Andy Serkis is a famous actor, and I'm nothing. But that was all rubbish."

Although Nick's performance is the essential ingredient of the Dalek voices, he couldn't do it without a clever little device known as a ring modulator. Nick first became acquainted with this vital piece of techno-wizardry when he was working on the Audio Visuals audio dramas.

"We had this ring modulator made by a bunch of hippies," he laughs. "The wires were hanging out the back, and there was a little screwdriver to tune in the effects. There was no way of recording what the setting was. Possibly that's what happened at the BBC, because the Dalek voices on TV differed from story to story. As Dick Mills [of the BBC Radiophonic Workshop] confessed to me once, they never made a note of the settings, and always just approximated it. Sometimes it changes from episode to episode!"

Nick's fascination with the Dalek voices from the earlier *Doctor Who* stories obviously influences his performance. However, he aims to provide his own interpretation rather than just mimic what has gone before.

"David Tennant, bless him, before he was cast as Doctor Who, said that my Dalek voices were not Dalek voices as they actually *were*, but Dalek voices as you *remember* them. And scarier! That's what I aim for. A Dalek is just very cross about everything. It's very rewarding."

Rather than record the Dalek voices separately in a nice warm studio as part of the post-production process, Nick and his ring modulator are always on set during the filming of the episodes.

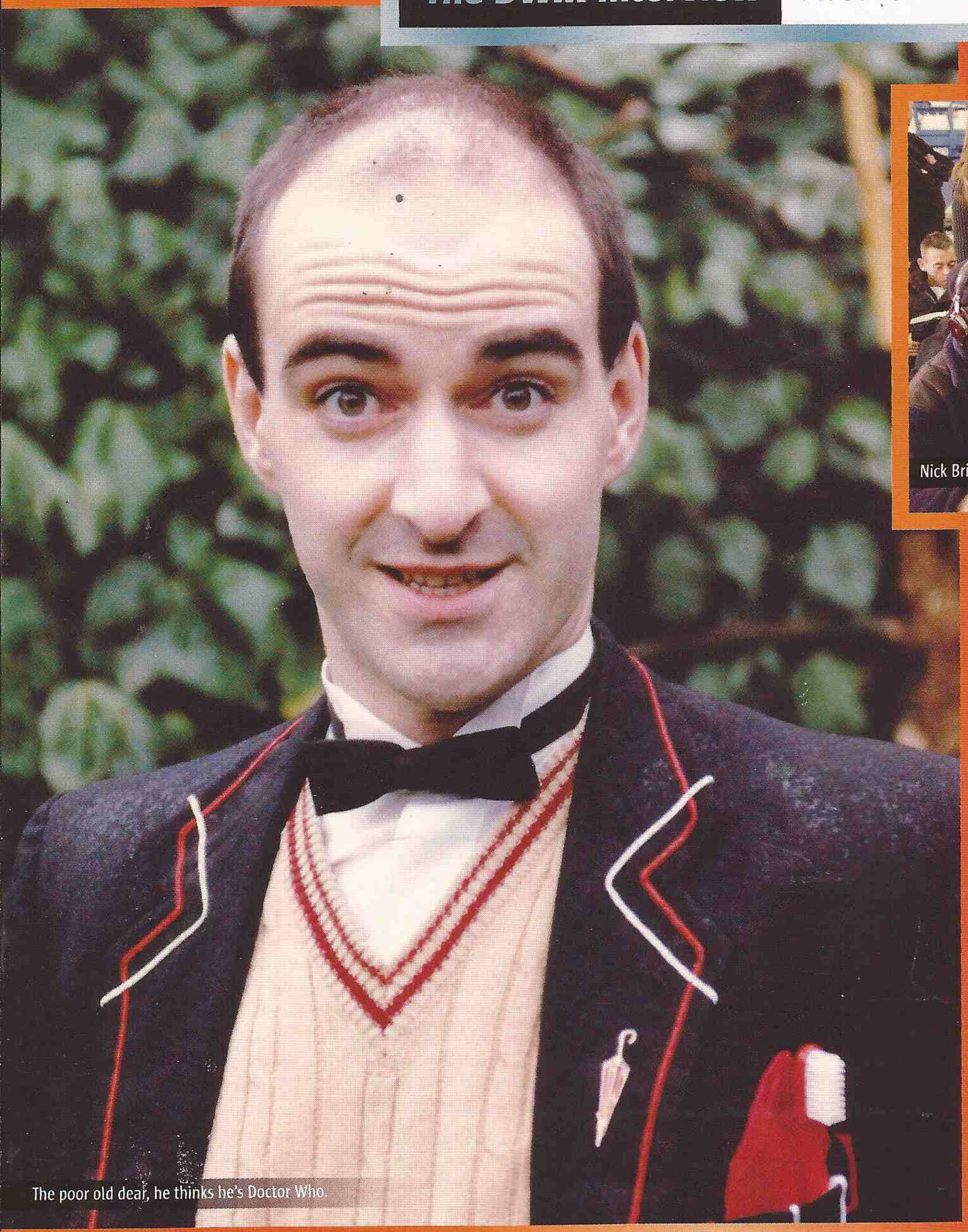
"It's great for people to be able to *hear* the voice on set," he explains. "The way I say my lines does change depending on how David, Chris, or Matt say their lines to me. The Daleks actually being there makes such a difference. Much of the time, the cast is acting against silver balls on sticks, in front of a green screen, but Daleks move around, flash their lights, speak like they want to kill you, like a voice from hell..."

Long production days, squatting in a dirty corner of a cold, abandoned glue factory must become a little arduous?

"Yes, it's mostly freezing when I'm recording," agrees Nick. "Everyone else is running around, so they keep warm. The guys inside the Daleks come out dripping with sweat, and I'm there freezing to death. I drink lots of hot liquids to keep warm, so I want to go to the toilet all the time. My main memories of *Doctor Who* are being told by 23-year-old assistant directors that I can't go to the toilet. I feel like an old man in an old people's home. 'I want toilet!' 'No, you've already been.' 'But I'm 48! I need the toilet!' And talking of toilets... I have the inputs from everyone else's mics in my headphones, and I did hear one of the other actors going to the loo once, because he forgot to turn his mic off. It was Eric Loren [from 2007's *Daleks in Manhattan*/*Evolution of the Daleks*]. It was Dalek Sec! I've heard a Dalek Hybrid having a wee! Which was rather annoying, because I wanted one."

Nick has worked on every series of *Doctor Who* since its return in 2005. As such, he's worked with all three of the recent Doctors. The latest, of course, is Matt Smith, who Nick met during the making of *Victory of the Daleks*.

"The experience of working with him is really different," says Nick of Matt. "He's really nice, he's not some sort of towering ego or anything like that. ▸


The poor old dear, he thinks he's Doctor Who.

Nick Briggs, hard at work behind-the-scenes, doing his John Motson impersonation.

"I think **the new Daleks are as pleased as punch** that they're bigger and better. I made **the white Supreme very haughty!**"

But I don't think I've ever done quite so many takes, because Matt's always discovering. He does a lot of experimentation, and you can see that on screen. There's real magic in what he does. People always ask me, 'Do you get a sore throat doing the Daleks?' Well, I never, ever have... until *Victory of the Daleks*! 'Are you sure? *Another* take?' But it edited together beautifully. When I came back for the series finale [*The Pandorica Opens*/*The Big Bang*], Matt was a lot more confident and doing far fewer takes. At his core, Matt has that essential Doctor-ness. There is a genuine strangeness about him... in a good way! He is a unique-looking human being, isn't he? I think he's truly brilliant."

As the man in the corner with the mic and headphones who makes funny voices, Nick's fellow actors relate to him in a variety of different ways.

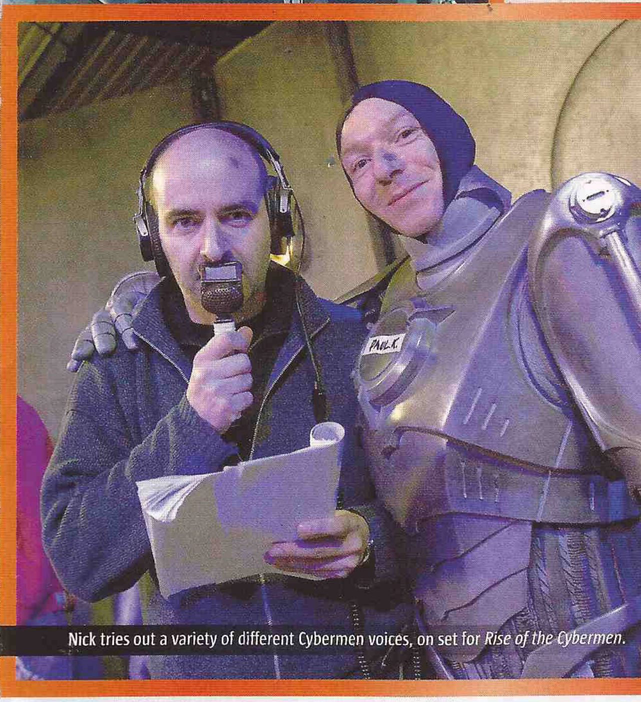
"Not to be unfair to Catherine Tate [Donna], but she never really got it – who I was or what I did. She'd walk past me on set, and look at me in that kind of I-know-you're-*something*-to-do-with-this way, whereas Billie Piper [Rose] and Freema Agyeman [Martha] completely knew who I was and were really friendly and affectionate, and of course John Barrowman [Captain Jack], just totally, yes, he got it. Some guest actors don't get it. They say, 'It's amazing that thing you do. Are you an actor?' 'No,' I joke, 'I'm the cleaner. What do you think I am?!' But it is quite confusing for the poor dears, I suppose, because I'm sat there with my headphones on, and I've got a gizmo in front of me... for most actors on set, if you're sitting in front of a gizmo, you must be a technician! But acting is acting, whether you're doing Chekhov, or ranting and raving as a mechanical monster who wants to destroy the universe."

After five seasons, Nick has seen the production team change as well as the Doctor.

"Julie [Gardner, executive producer] and Russell were much more the kind of people who'd turn up on set and give everyone a big kiss – but, you know, Steven Moffat's not that kind of guy. I don't think Steven Moffat has ever kissed me, and frankly I wouldn't like it if he did. That's your pull-out quote! I think both of us would be utterly traumatised by the experience." Nick laughs at the thought of it. "Anyway, apart from the lack of kissing and hugging, things are pretty much the same under the new regime. It's still great fun. The same old problems arise. The signals that make the Dalek heads move and the lights flash still interfere with my ring modulator. There's always been a good deal of trauma associated with the ring modulator!" he laughs. "Not very long after my father died, I didn't realise how emotionally tense I was, and I went to do a pre-record for a *Blue Peter*, and there was one technician who couldn't work out how to make the modulator work. His whole attitude was 'This piece of rubbish doesn't work.' I absolutely went off on a terrible rant. I took off my headphones, threw them to the floor, and screamed all sorts of terrible things at him, which ended with me saying something like, 'I don't like your bloomin' attitude!' Although, I might not have used the word 'bloomin'. This bloke, who was a foot taller than me and three foot wider, looked at me like he wanted to kill me. I was panting with rage, but he just got on and sorted it out. In the few seconds while he was sorting it out, my heart stopped pounding, and I thought, Nick, you've just behaved like an outrageous fool. After the recording, I went up to him and said, 'I'm sorry, it's inexcusable the way I just behaved.' He said, 'No, no, it's fine.' I said 'Seriously, I'm ashamed of myself.' He didn't want to hear it. But, you know, you can just imagine he's going to dinner parties or whatever, and telling his friends, 'I met that bloke who does the voice of the Daleks. He's a nutter. A total *nutter*!'"

To the casual viewer of *Doctor Who*, the Daleks might all sound the same. But, in fact, Nick has had to provide distinctly different voices for various versions in addition to the common or garden Dalek. These have included the Emperor, the Supreme, mad Dalek Caan, and more recently the bigger, variously coloured ones...

Nick smiles. "I always get a nice warm feeling when I read a script, and discover that I've been given something new to do, again. I think Russell always thought, We can't just have the Daleks traipsing in and going, 'Blah, blah, blah,' because that's dull. Let's have a mad one! Let's have a Supreme! I think it's good to ring the changes. It makes a lovely challenge. The mad one, Dalek Caan, I really went out on a limb with him. I went a bit mental. I dreaded everyone on set turning around and going, 'What are you *doing*? You've blown it. You were good up until now.' Luckily, they adored it. After the readthrough, Russell texted me and said, 'Your Dalek Caan stole the show.'"



Nick tries out a variety of different Cybermen voices, on set for *Rise of the Cybermen*.

As the voice of the Daleks, at least Nick is able to wrap up warm in all those cold warehouses and factories. Brrrr!

The new Daleks introduced in *Victory of the Daleks* were just the latest challenge for Nick.

"Like all old *Doctor Who* fans, I'm a bit stuck in my ways – which is daft, because *Doctor Who* is all about new, exciting ideas. A large part of me prefers the Daleks from *The Chase* [1965], frankly! They wanted these new Daleks to be bigger, brighter, and beefier – and kids love them. I particularly liked them when they were made of stone, in the series finale. They looked absolutely fantastic like that. I did ask the designer, 'How many pigeons did you get to poo on them?'" Nick chuckles at the image he has conjured up. "I've enjoyed doing slightly different voices for the new Daleks..."

The new Daleks sound particularly smug.

"Yes!" agrees Nick. "I think that they're pleased as punch that they're bigger and better, from their point of view. I've made the white Supreme very haughty, and I added some low-frequency oscillation on the ring modulator, so it almost sounds as though it's been modulated twice. It's much more electronic and throaty, and then I pitched my voice really low. But I did a high-pitched voice for the blue one... you see, I keep forgetting what the colours mean. I have to ask kids. They know it all."

The blue one is the Strategist, apparently.

"The orange one is the Scientist, isn't it? I think I know that. And the red one is the Drone, so it has a basic, gruff Dalek voice – although it's only spoken in the computer game so far."

The game Nick mentions is *City of the Daleks*, just one of many different projects and items of merchandise that Nick has provided Dalek voices for, above and beyond the TV series.

"There has been a crazy peripheral involvement," says Nick. "Loads of events for BBC Worldwide, BAFTA, literary festivals... One of the maddest things I have done quite regularly now, like a few times a year, is a quiz for kids. It's just me on stage, and 400 screaming kids, with me asking them questions about *Doctor Who*. They're all dressed up as *Doctor Who* monsters and things. I give them prizes for wearing their Cybermen pyjamas or whatever. Occasionally, I nod to the sound man, and give them a blast of Dalek, and they all go *crazy*! The first time I did it, in Bath, I pretended I was going off to mark the papers. 'I'm just going, all right?' I said. As I went out, [Dalek operator] Barnaby Edwards glided in, in his Dalek. Well, they screamed solidly for ten minutes! I don't know how they found the breath. Finally, they quietened down, and then I said, 'Ex-ter-mi-nate!' – and they screamed for *another* ten minutes! Then they all attacked Barney, and I had to say, 'I'm go-ing now! Please get out of my waaay!' They were in heaven. On *The Weakest Link*, Anne Robinson said to me – one of her supposedly cutting questions – 'So, how do you feel about terrifying the nation's children?' I think I said, 'Very proud.' I actually do think it's an important thing for kids to rehearse that sort of fear, in a safe, fantasy context."

As well as the Daleks, Nick has also given voices to the Doctor's other famous foes, the Cybermen.

"Everyone assumed that because I was the Daleks, I'd be the Cybermen. Even David Tennant was phoning me up, and texting me, saying, 'When are you turning up?' 'Well, no-one's given me the job yet.' Eventually, Graeme Harper [director of 2006's *Rise of the Cybermen/The Age of Steel*] phoned me up and said, 'Russell T Davies says you're the man for the job. What are we gonna do?' I sent him loads of samples of Cyberman voices that I'd done for Big Finish – the various different eras, *The Tenth Planet* [1966], *The Moonbase* [1967], *Earthshock* [1982]..."

Unlike the Daleks, there is no single decisive voice for the Cybermen, is there?

"I sent Graeme these samples, but he didn't quite get that it was me doing them all. He said, 'Oh, they're *awful*, aren't they? Especially the one that sounds like Ken Clarke,' which was *The Tenth Planet*-style one. He said, 'We don't want any of that rubbish.' I said, 'No, absolutely not. Terrible. I don't know who did those!' Ho, ho. He said, 'I'm thinking, like, Darth Vader, but not Darth Vader.'"

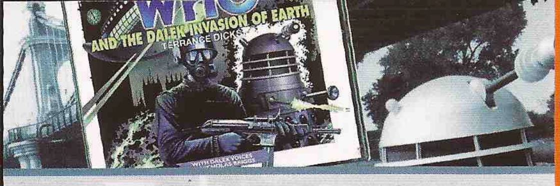
An abandoned mic and script (Nick's gone for a toilet break)

Was Graeme hoping for a voice more like the 1980s Cybermen, then?

"Exactly," agrees Nick. "I said to Russell in an email, 'I've been discussing Cyberman voices with Graeme,' and he said, 'Well, I've got my own ideas, and I'm quite willing to do Cyberman voices down the phone to you' – and he did." Nick adopts a *Moonbase*-style Cyberman voice as he recalls Russell's rendition. "'He-was-do-ing-you-know-sort-of-that-way-of-talking.' 'Right,' I said, 'I have to warn you, that's not really what Graeme's thinking. He's thinking more Darth Vader.' Russell said, 'Ooh, no! Leave it with me.' When I turned up on set, Graeme was still going on about Darth Vader. I did it differently, but Graeme didn't really like it. I just went, 'Well, Russell said...' 'Oh, if that's what Russell wants,' said Graeme, 'that's fine' – because Russell had complete creative control. It was his vision. Everyone worked to that. I kept doing it differently. I did a very gravelly voice for the Cyber-Controller, standing in for Roger Lloyd Pack. Graeme heard that and went, 'That's the voice I like! That's the voice you should be doing for *all* the Cybermen.' I thought, *no way*!

"Then I did a terrible thing. I went outside, because I was depressed about it, really, and it was the middle of the night. I think I was having a cigarette – I was a smoker then – and Billie Piper was out there, too. She said, 'All right, Briggsy?' I said, 'Yeah.' She said, 'You're *not* all right, are you? What's the matter?' I said, 'Everything's fine.' She said, 'No, come on, tell me.' She's a smart girl, that Billie Piper. So I explained: 'Russell has told me what he wants, but Graeme wants something else, and I don't think it's right...' She said, 'Phone Russell.' I said, 'I can't. I'd feel like I was telling tales.' She said, 'Phone him!' In the end, I texted him. A second later, literally, he phoned me and said, 'What's the matter? Do the voice for me that Graeme likes. Oh, we can't have that. Don't worry, I'll talk to Graeme.' Over breakfast the next morning, Russell phoned me and said, 'I've spoken to Graeme, and the good news is – you're fired!' Joining in with the joke, I said, 'Oh, I'd better go and pack my bags, then.' He said, 'Don't worry, we've already thrown them out into the street.' I thought, yeah, all right, don't take the joke too far! Anyway, I walked onto the set and up to Graeme, and shook him by the hand. I said, 'Reporting for punishment, sir.' He said, 'No, no, no, why didn't you speak to me?' 'Well, I did,' I said, 'but you were so in love with the other voice I'd done you didn't really listen...' We were all right after that. Graeme was very, very nice about it all."

However, since *The Next Doctor* in 2008, the Cybermen have sounded slightly different.



Nick backstage at the *Doctor Who* Prom, clearly refusing to let poor old Barnaby Edwards out of his Dalek. The big bully.

"I changed the modulation setting, ever so slightly," admits Nick. "I keep sneaking it in the direction I prefer. Yes, I'm a sneaky Cyberman."

Is Nick not entirely happy with his Cyber-voices?

"The trouble with the Cybermen is, they're not so rewarding to perform, because they're emotionless. There's not *meant* to be any emotion. But emotion is what makes you want to listen to someone. That's why I like *The Tenth Planet* voices. I really wanted to do them like that on the TV series, but they wouldn't have it. Actually, I'd like to physically play a Cyberman. They did consider putting me in a suit, but I think it's for the best that I didn't. It reminds me of what my Mum said when I auditioned for the 118 118 man... 'Oh Nick, that's a job for a *young* man!' I remember, on set, seeing [Cyberman actor] Paul Kasey, who's a really fit dancer, and all those other guys in those costumes, and they were leaning down, holding their backs, and they were all in terrible pain. Lucky escape there, then. But I'd love to play a Draconian or something – something with an expressive mask."

How about a Judoon? Nick also voices the galactic policemen, introduced in 2007's *Smith and Jones*.

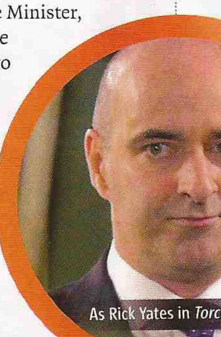
"The funny thing about the Judoon voices is, I thought that 'Ko Mo Flo Blo!' – or whatever it is they say – were their names! Like 'Pugh, Pugh, Barney McGrew, Cuthbert, Dibble and Grubb'. I said that line without knowing what it meant. Apparently, it's their language. Interestingly, I may well be playing a Judoon in *Doctor Who Live*."

In last year's *Torchwood: Children of Earth*, Nick appeared in front of the cameras as a human being, playing Rick Yates, advisor to the Prime Minister and Foreign Secretary.

"Russell suggested to [casting director] Andy Pryor that I be seen for the part. It was disappointing that what I did in the audition wasn't required from me on set. After I'd got the part, I got a rewrite, in which my part had been bumped right up, which was great – and all those bits were filmed... but Euros [Lyn, the director] was, I think, working to the previous version of the script. When Cush Jumbo makes a run for it, I did a whole thing of 'Arrest her! She's committed treason!' – but that was cut. I had a scene where the Prime Minister introduced me to the Head of UNIT – also cut. In the script, I'm meant to be sitting next to the Prime Minister all the time. Everything I say to the Prime Minister that he disagrees with, he ends up doing. I'm feeding the poison to the Prime Minster. But Euros didn't see it like that at all. He sat me a long way from the Prime Minster, and I was just another talking head around the table. I found that a bit disappointing. I did try the Colin Baker technique."

Is that where you act with a chicken on your head?

"No!" says Nick firmly. "In *Arc of Infinity* [1983], Colin played that quite small part, Commander Maxil, but as he's said to me before, 'The thing is, for Maxil, his life isn't a small part. Everything's about *him*.' Brilliantly, Colin played all his scenes like that – so I went onto *Torchwood*, and tried to do the same. My first scene, being introduced to the Head of UNIT by the Prime Minister, I walked into the room, closed the door behind me, looked at the two of them, eyed them up, and said, with great authority 'Good morning' – at which point, Euros came charging out from behind the camera. He said, 'Nick, could I get you to lower your status?' He did that almost every take. Lower my status." Nick laughs at the memory. "Euros thought those scenes should be about the Prime Minster, not his advisor. Quite rightly, in the editing suite, they have to decide: 'This story can't be about all these people.' It's *Torchwood*, not *Gosford Park*! And I was delighted to do it, although it made me realise how much people didn't think I was an actor. There I was, for years, being an actor doing the Dalek and Cyberman voices, but almost every member of the *Torchwood* crew said, 'So what's it like being a proper actor?' – which I found rather upsetting, even though I knew they didn't mean it like that. They were pleased for me. They thought it was amazing. For them, it was promotion. I thought, Oh God, I've been the voice of the Daleks, I've done all the big dramatic showdowns with the Doctor, and here I am just playing some bloke sitting around a table... but you think this is much better and more important because I've had to go to a costume fitting? At that point, I just thought, 'This guy isn't as important as the Emperor of the Daleks'."


As Rick Yates in *Torchwood*.

A new series of *Torchwood* is on the way for next year. Might we see the return of Mr Yates?

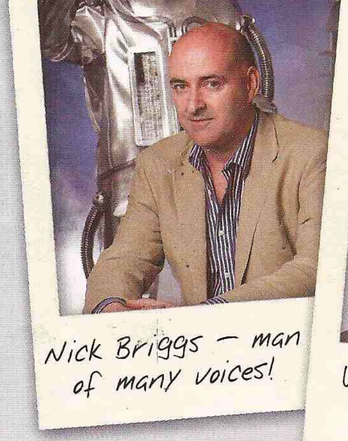
"I asked Russell," admits Nick. "I said, 'Can he be in it again? He's still alive.' But I don't think Russell was sold on the idea. For the record, I am so grateful to Russell. He said, 'Before I left, I wanted to give you an opportunity like that.' That's the only way you get on in this business – if someone has faith in you, and gives you an opportunity. It was the same with the Dalek and Cyberman voices. You're only as good as the opportunities you're given, as Noel Clarke so often says to me."

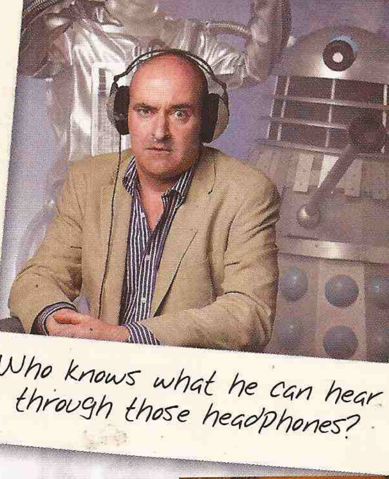
With a new series of *Doctor Who* – now in two parts – already in production, is Nick packing his bags for his next visit to Cardiff?

"I'm the last person to know. The BBC does kind of assume that you're sitting by a telephone, waiting for them to employ you. They're quite surprised when you say, 'Actually, I've had to earn some money in order to pay my mortgage and buy food.' I'm exaggerating, of course, readers. When I spoke to Matt at the Proms, he said, 'I take it you'll be back this year some time.' I said, 'I flippin' hope so.' Let's see. It would be great. I do love it."

Doctor Who and the Daleks has been a big part of Nick's life, both personally and professionally, and that's a situation that seems unlikely to change any time soon.

"I have this ridiculous fantasy of accepting an Oscar for Best Actor, and saying, 'By the way, I'm still available for the Daleks!'," he laughs. "You just imagine they'd say, 'God, he's too famous, we'll never get him now,' but no, I'd say, 'I'll do it for the same money and everything.' Or for less. Yes! Do them a favour. As long as I can have my own portaloo!" He laughs again at the delightful notion. "But I'd be very happy to do the Daleks forever," he says, more seriously. "It'd be really difficult for me to turn my back on the Daleks. I've got my own kid now, he's only 13 months old, and he's maybe going to be thrilled one day to know that his dad is the voice of the Daleks. Or embarrassed. Yeah, actually, he may be embarrassed. But, you know, to see how much kids love the Daleks, and to hear them impersonate the voice, that's been one of the most thrilling things for me. They're the way I was when I was a kid." DWM


Nick Briggs – man of many voices!


Who knows what he can hear through those headphones?

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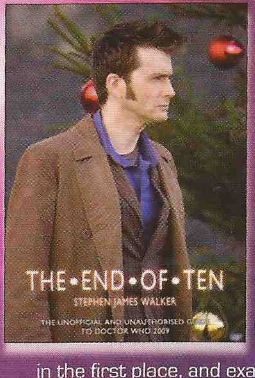
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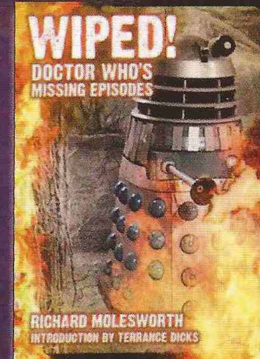
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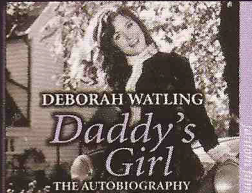
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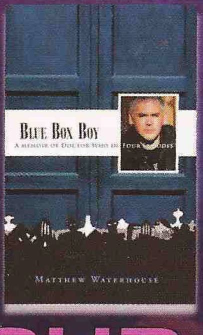
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Shooting Stars

In the second part of our interview with Toby Haynes, the director tells us how to find the emotional truth of a scene, and how *Doctor Who* helped him learn to read...

INTERVIEW BY **TOM SPILSBURY**

Toby Haynes is in *Doctor Who* heaven. (Or possibly *Doctor Who* hell, depending on your perspective.) As well as being the director of last season's climactic finale *The Pandorica Opens/The Big Bang*, he's also the director of the forthcoming 2010 Christmas Special. As you'll gather from his diary entries at the bottom of these pages, he's over the moon to be working on *Doctor Who* – particularly as he would describe himself as a dyed-in-the-wool *Doctor Who* fan.

"Yeah, though I realise that I don't know as much as I thought I did!" he reveals with a smile. "There was a time when I was an *expert* – when I was about 13..."

So which stories captured the imagination of the 13-year-old Toby Haynes?

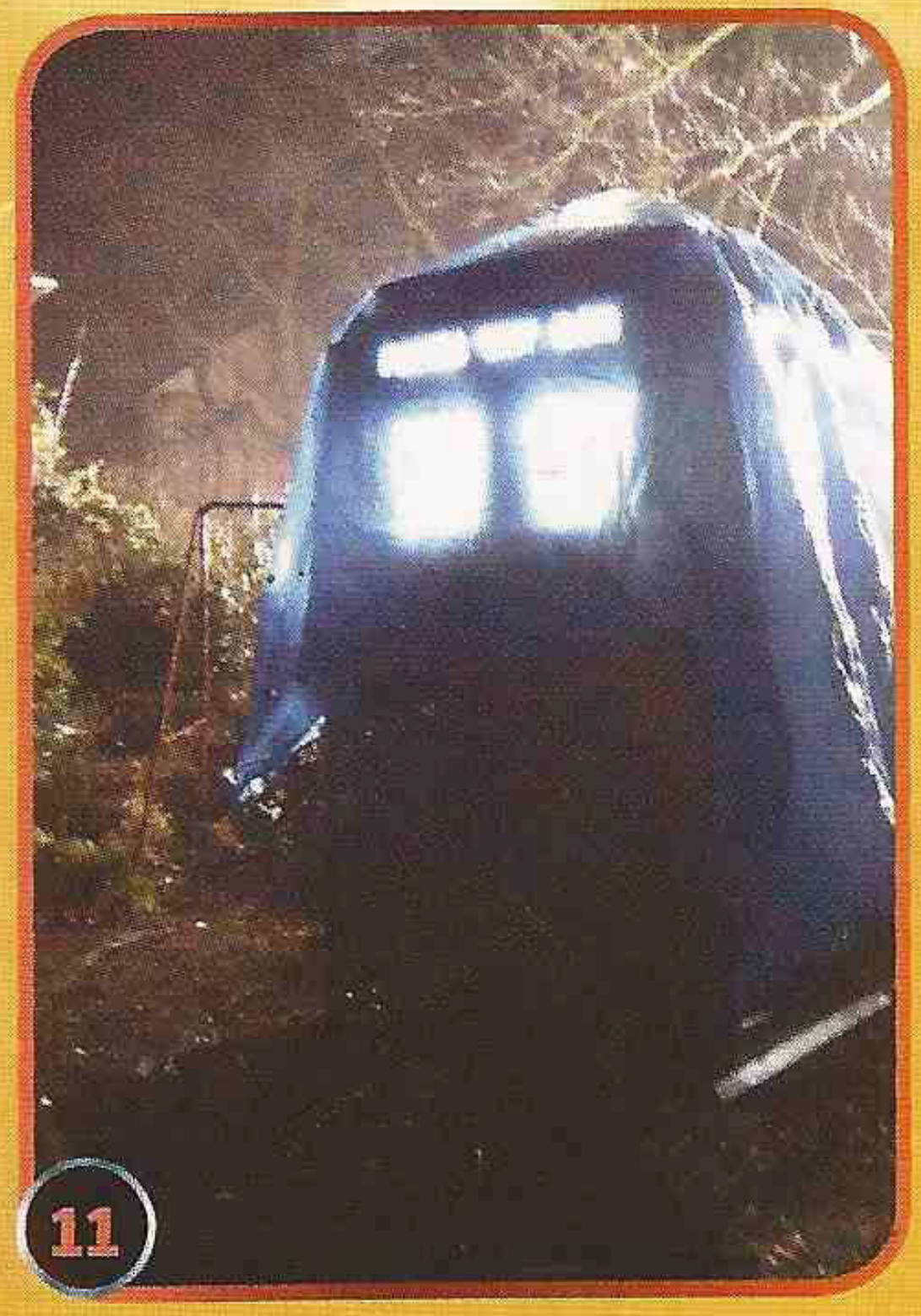
"I loved *Terror of the Zygons* [1975]. The Zygons were my favourite monsters. The local video shop had several *Doctor Who* videos, including *Terror of the Zygons, The Talons of Weng-Chiang, Day of the Daleks...*"

Toby grew up in the 1980s, when stories started to be released on home video. But it wasn't just the videos that played an important part of Toby's upbringing...

"When I was a kid, I was a bit of a problem child," he admits. "Not that I was naughty or anything like that, I was very good, very creative. I was always making things out of cardboard boxes – I loved cardboard boxes, and making a mess! But I wasn't doing any work at school – I was dyslexic. They didn't recognise the dyslexia at the time. I only did a page of work in one year! My mum had me diagnosed, and made a deal with the school to release me for an hour at the beginning of every week to go to a special dyslexia teacher. She taught me how to *look*, as a way of approaching the English language.

DIARY of a DIRECTOR

Toby Haynes shares with **DWM** his photos from filming, continuing his day-by-day guide to the season finale...



11

Day 11: Wednesday 27 January

'Where it all began'

This was our return to Amy's Leadworth home and where the Eleventh Doctor began his adventures all those episodes ago. We had difficulties deciding where to stage the final moments of Episode 13. Steven Moffat had originally scripted the River/Doctor scene to take place in Leadworth square, however it proved too costly to re-stage the whole square just for one scene. Instead, as we were returning to Amy's house for the opening of Episode 13, it made economic and perfect story sense to end the show there. It just shows that not all financial restrictions have a negative impact on the show. As Steven pointed out to me during prep, if it wasn't for budgetary constraints on the first ever *Doctor Who* episode, William Hartnell's TARDIS would've been an enormous spaceship – and that wonderful battered old police box would never have been bigger on the inside. The best sci-fi idea in telly was one born out of economy!

Day 12: Thursday 28 January

'It's all in the details...'

12

Here is the original book cover we filmed Alex Kingston picking up in Amy's house on location. I later realised we missed a beat with the illustration on the cover; the Pandora's box should have some kind of visual echo of the Pandorica Box in the Underhenge. We later had to re-create parts of Amy's bedroom back at the studio for some other pick-ups of little Amelia sleeping while the Doctor tells his bedtime story, which also gave me the chance to re-shoot a quick shot of the book being picked up, now with a different cover.

Day 13: Friday 29 January

'The Doctor says goodbye'

13

Today we shot the Doctor's goodbye speech to the sleeping Amelia. Matt did three takes in all, each with a different sense of emotional intensity, but for my money he cracked it first time. Matt is a terrific performer, a real director's dream. When you go again for whatever reason – you can often do more than one take of any given shot. Most times you nail it in under three but occasionally you can do quite a few more – Matt won't just do the same performance again and again, he'll embellish it, move it on in some way. He's always offering something unexpected, something beyond what's on the page. Above is a snap of the 'sonic case' where the different screwdrivers are kept; there's a stunt one that's pretty solid and near indestructible, so you can drop it and it won't fall apart; another has a torch light built in (we used this later when the Doctor descends into the Underhenge); and there's the practical opening ones that light up and flip open on Matt's command. (There are two of these because if one is broken or the battery runs out, it's instantly replaceable.)

Day 14: Monday 1 February

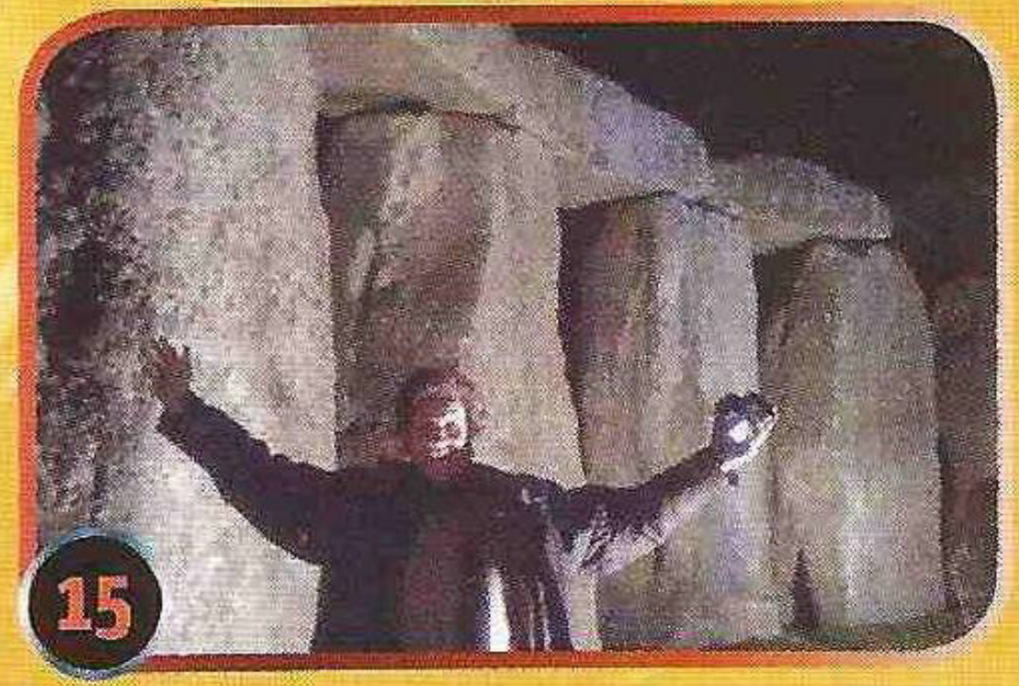
'Self assembled'

14

I love this pic of the TARDIS ready to be assembled in Margam Park (which was standing in for ancient Britain in our Roman scenes). The TARDIS is such an incredible icon, with a long and illustrious history. I couldn't believe I was actually directing a scene where it materialises and the Doctor and his companion step out and wonder where they are – how many times have I watched this very scene with so many different Doctors and companions? It's the weird thing about making this show, you're not just shooting another scene, you're contributing to a massive canon of work that's been building for over 40 years and here's your little bit of it. No other show on television in the world is like this!

Day 15: Tuesday 2 February

'One night only'



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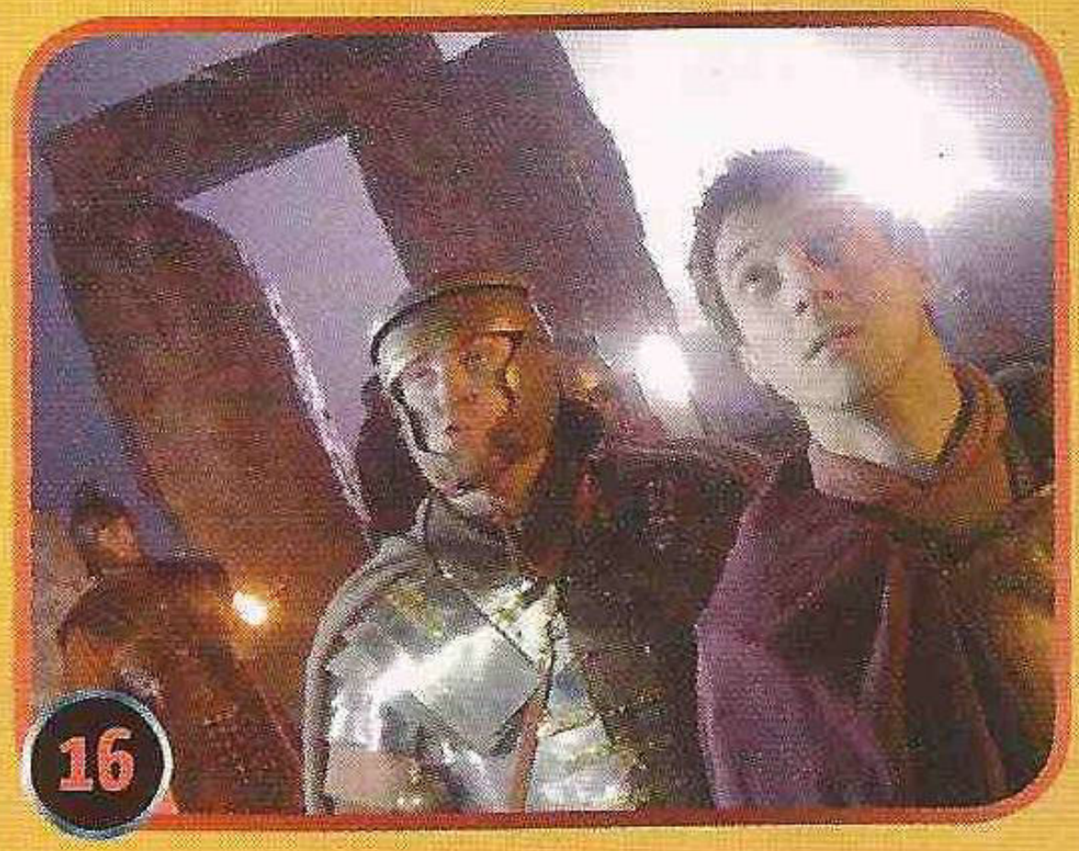
So here we are – or rather, here Matt is! (That's him in the pic, I think he was shouting something like "We're here!") It took weeks of planning to get here and for a moment or two it looked like we weren't going to make it. First of all we looked into building it, but that would've absorbed all of our design-build budget and we had the Underhenge and the National Museum to create as well. So we started negotiations to film at the actual site. The limitations were massive; the distance from our base in Wales, the hours we were allowed to shoot, even the grass underfoot had to be protected, and everything with the real stones had to be shot on this one cold and drizzly night. But I know all this effort is so going to be worth it. By actually being there and establishing the real Stonehenge in such a big way early on in our episode, we can take liberties with the rest of the scenes...

Day 16: Wednesday 3 February

'Foamhenge'

After our one night at the real Stonehenge we decamped back to Margam Park where



16

'foamhenge' was waiting for us. It was quite laughable at first, four or five fake stones compared to the ancient glory of the real deal. But with careful choice of angles and lighting I knew we'd get away with it. Also on our side was The Mill, who were providing the eye-catching spaceships flying above. We were very audacious with the lighting and wind effects, I wanted those ships to have as much physical impact as possible, and later we treated the effects shots in the same way, tonnes of light flares and a shakey camera. My main inspiration for the scene was *Close Encounters of the Third Kind*, where you can tell the shape of the

The Doctor and Amy arrive in Roman Britain, in part of *The Pandorica Opens*' bumper pre-titles sequence.

The Cybermen – among the many monsters that Toby was thrilled to be working with.

"I started doing those lessons and at around the same time I picked up a book, which was *Doctor Who and the Destiny of the Daleks* [*published in 1979, based on the Fourth Doctor serial of the same year – Ed*]. I think I was about 10 or 11, and it was literally the first book I'd read unaided and on my own. It was the first story I watched on television, I remember it really well – I got into *Doctor Who* when I was very, very young, about three-and-a-half-years old. It could have been a different book inside the cupboard, and if it *hadn't* been that book, then who knows...

"Anyway, to encourage me to engage with these lessons, every week mum and I would go along to the market and get a new *Doctor Who* book. So pretty soon I had a *stack* of *Doctor Who* books. I think the real magic of *Doctor Who* – and I spoke about this in my interview for the job – is that it's one of the very few things that you can study as a kid and very quickly know more about it than your parents. Suddenly you're master of a subject that they're not! And there's so much of it, the lore! The bible for me was *Twenty-Five Glorious Years* [*by Peter Haining, published in 1988 –Ed*]. Do you remember that book? That came out just as I was getting into *Doctor Who* books, and I used to borrow it from the council library. I had it pretty much on permanent loan! It was great, seeing all those photographs of William Hartnell and Patrick Troughton... when I saw Troughton's episodes I thought he was fantastic. I mean, *The Tomb of the Cybermen!* Somehow in black and white they could do more than when they went to colour – they could get away with tin foil!"

As the director of *The Pandorica Opens* and *The Big Bang*, Toby got the opportunity to revel in a fair bit of *Doctor Who* iconography. The story featured a whole range of old villains: as well as the Daleks and the Cybermen, the adventure marked the return of the plastic Autons, first seen in 1970's *Spearhead from Space*.

"That was superb," grins Toby. "That's another thing about knowing the show. I was talking to the editor and he had no idea who all these characters were! So I explained, 'They're disguised. They'll become android-like in the way that they move, and then their hands will come up and you'll see it in close up, and then the fingers will drop down. So you have to intercut it – it has to be one, two, three – and it *has* to be this process."

The season finale won much praise from **DWM** readers as well as the wider audience.

"It's interesting looking at the internet," notes Toby, "and seeing the responses to the episode. They're saying 'Well, you can see where they spent all the money!' We didn't actually have any more money than the earlier episodes. If anything we had *less!*"

Is it a good discipline, though, to have to make a television drama for very little money?

"Yeah, absolutely," Toby agrees. "I mean, I felt like this about *MI High* [the CBBC series that Toby directed]. It was adventure film-making, effectively, full of wonder and action and drama... so *Doctor Who* felt like *MI High* on a massive scale, a *massive* machine. Up to that point, *MI High* was the hardest job I'd ever done – it was always a challenge. No scene was a simple dialogue scene. *Five Days* [the BBC One drama directed by Toby] was a cinch compared to that. And then *Doctor Who* had some serious big scale headaches that we had to pull off. We went to Stonehenge for one night, and if we hadn't got the scenes we needed, we would have been in serious trouble..."

Sometimes, of course, compromises have to be made when making *Doctor Who*. For example, in the pre-credits sequence of *The Pandorica Opens*, the Doctor and Amy land on a planet and look up at a huge cliff-face...

"Yes, and I wanted it to be a lava planet!" Toby laughs. "Piers [Wenger, executive producer] wanted something more romantic, but we couldn't really find anything, so we went to a jungle place instead. It's a shame for me cos I think going from the jungle to the forest [in Roman Britain] is not so great a contrast. And I would have liked to have gone to so many different worlds! That said, I think everyone did an amazing job."

When Toby came on board to direct the finale, he hadn't read the scripts of the previous episodes...

"Weirdly, you're kind of in the hands of Steven [Moffat, head writer]," Toby chuckles. "He doesn't

UFOs only from their silhouettes and the lights that shone from within. (NB if you look closely at the ship designs you'll see, amongst other classics, a Zygon space ship – included at my own personal request!) Hats off to The Mill, they did an amazing job of making them feel as real and as characterful as possible. Fine work indeed.

Day 17: Thursday 4 February

'The Big Speech'

17

Here's Matt just before we shot his big speech to the alien spaceships above Foamhenge. It was four in the morning and this weird mist descended upon us, it looked amazing and I was shouting "Shoot! Shoot!", but by the time we turned over it was gone – dammit! We wanted the scene to have this rock concert feel about it, with all the light beams, smoke and noise from the spaceships flying above. I think Matt was even listening to a lot of Rolling Stones getting that Mick Jagger vibe going on. I remember reading this speech out to a friend when I first got the script, it sent shivers down my spine, such a great piece of writing, the epitome of Matt/Steven's Doctor.

Day 18: Friday 5 February

'Mud buggies'

18

This was our fourth and last 'day' of night shoots. We were doing what's known as 'full nights' where you work right through from seven in the evening until six in the morning. It's quite a brutal schedule, as you never really get enough sleep during the day. It was my first time doing full nights and I was worried about how my decision making faculties would stand up at four in the morning, but actually you find yourself adapting quite quickly. This is a shot of the Mud Buggy, my favourite form of transport around Maram Park – I couldn't resist driving them myself! It was so muddy by the end of our time there that it was the only way of getting around at speed. It was like Glastonbury out there, I had already fallen over twice in this sea of mud, and all the while Karen and Arthur had to kneel in this mud and deliver the climax of Episode 12 – Amy's death scene. Now *that's* dedication to their art!

Day 19: Saturday 6 February

'Home Sweet Home'

19

It was a welcome return to be back at the studio, I can tell you! After almost two weeks of location shooting at the coldest time of year, being back under the cover of the studio lights was like being on holiday! We had some nice easy scenes to do in the interior of the Roman tent which had been built in Studio 3. On my way to it I passed David Tennant's TARDIS set up against the green screen for a photo shoot, above.

Day 20: Monday 8 February

'Everybody's here'

20

On my way to the set, I found myself nosing in this old cardboard box and discovered these; the Auton hand-guns, ready for our big Roman reveal scene. It was another seminal moment for me, here I was face to face with another legend of *Doctor Who* just lying around in battered old boxes. The crew were as unfazed as ever, but I was once again quietly in awe!

Toby describes Matt Smith as a "fascinating" performer.

Arthur Darvill and Matt Smith perform a comic scene in a two-shot.

really tell you *how* it's all connected, and he didn't tell me it was all about the cracks. He didn't say that there were these cracks all the way through the series. You kind of discover it as you're making it! That's how you feel as a director in that process, you're literally a cog in a bigger machine. You're there to make the episode happen in the best way you can... but Steven didn't let me in on the master plan. When I read the finale scripts for the first time, I was thinking 'Well, who's Rory?' I had no idea who Rory was! When I watched Episode 1, and I saw Arthur [Darvill, who plays Rory], for the first time, I thought he was just a one-off 'walk-on' character. I was surprised to find out that he had such a big part, cos he seemed so 'normal' in his appearance – brilliantly so, actually.

"It's like Caitlin [Blackwood], the young Amelia. She's not like other child actresses, she doesn't go around showing-off, performing... she's just very reactive, and real. I've done a lot of stuff with kids before. On *Five Days* there was a huge storyline hanging on the performances of two young kids. That show was all about realism, and all about truth. Trying to find 'truth' from child actors is the hardest thing possible. The thing about training, and *really* good actors, is finding the freshness and spontaneity time after time after time. With kids you get it once and you capture it. Everything else will seem like they've done it a hundred times."

How true is that with actors generally, though? Is it something that only comes with years of training?

"That's true," Toby agrees. "You have to choose that first take carefully. Whenever you're recording a conversation, you can't shoot both sides of it at the same time. One of the actors is going to have to wait their turn for their take. So they'll have done it five times for the other actor, when we're filming him, and then we turn round to them, and they have their go. So they've got to find the freshness to go again! It is true that you always feel you'll get your best take from an actor on the first one, but it really depends on the person, the weight of the emotion of the scene, whose scene it is...

"Matt Smith is fascinating to work with. He's one of those consummate performers who will find a freshness each time, and he will do something different. When we did that scene in the arms locker in Episode 12, when he sees Rory for the first time, he drops the guns and comes back in the room. There's a two-shot that we just hold on – probably the longest shot of the whole episode. I always watch that bit and think, 'At what point did we get that performance?' We must have done the wide shots already. We probably did Amy and Rory first. I'd have to look back at the records, but the performance Matt gives is pitch perfect. When he pokes Rory to see if he's really there... every time I watch it, it just seems so remarkable, fresh and nuanced. He's really in the moment, really thinking about what the Doctor's thinking. That must have been about take four or five. So he found the freshness again at that point."

Since 2005, like most modern dramas, *Doctor Who* has been shot with a single camera. This means that each scene is shot over and over again, to capture each angle.

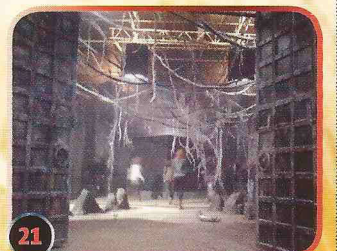
"The whole thing is artifice," Toby nods. "What you watch is a totally artificial thing. The scene is played out for you 15 times which is then cut to make it feel like one moment. But it's the *best* moment. And that's the advantage we have over the audience, we are in control of every second of that moment. You can cover a dialogue scene between two actors in three set-ups – my shot, your shot and a wide shot to show where we are. You're unlikely to take five takes for the wide shot, you might do two. But you might need seven takes to capture the emotional turmoil of this scene."

So what's a typical way of shooting a scene between two characters?

"Well, it really depends what it is," Toby considers. "For an emotional scene, like in Episode 12, where the Doctor and Amy are talking about the significance of the ring, you want to get nice and tight on the eye lines cos it really *means* something. It's having an effect, so you want to see the reactions. I personally like it when the camera lens is as close to the eye line as possible, so that

Day 21: Tuesday 9 February

'Through the doors'



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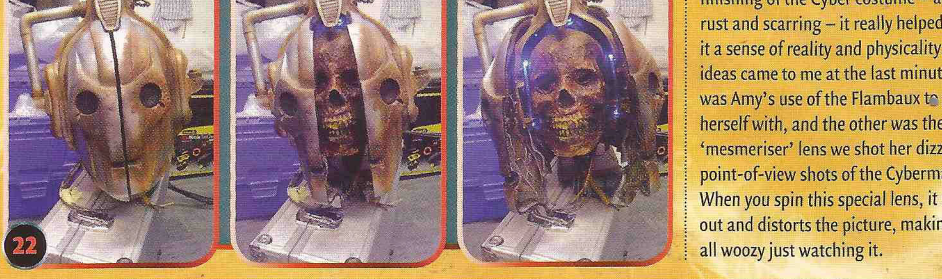
Today was our first official day on the Underhenge set. It was a special moment walking into the set the first time, it was the biggest ever set build for *Doctor Who* and looked like something straight out of *Raiders of the Lost Ark* with texture and detail everywhere you looked. I got so carried away shooting it I spent all morning just filming the team walking through the doors, leaving a six-page scene to shoot in the afternoon! It got pretty tight but 'Stedicam' (a hand-held stabilising camera mount) came to the rescue – it's the perfect camera mount for Matt, who loves to move around freely and go anywhere at any moment. The Stedicam allows you to follow him in smooth flowing movements. It's quite an expensive rig so you have to choose your days wisely, but the results can be very filmic.

Day 22: Wednesday 10 February

'Worse for wear'

Up to this point my favourite prop was the Pandorica box itself, but that all changed when I saw this little beauty! It's the ultimate peekaboo gag. Millennium Effects had rigged it perfectly to snap open to reveal the wizzened old skull rigged to topple out on cue. My whole plan for the sequence was to make it feel as physical as possible. I think there was a tendency in previous series to separate out the effects into either CGI, prosthetics or practical effects, but I knew that to get the best out of the Cyberhead we'd need the expertise of all three. The Mill animated the wires that dragged the head towards Amy, Millennium rigged it to open and close and RealFX made it fire the stun dart.



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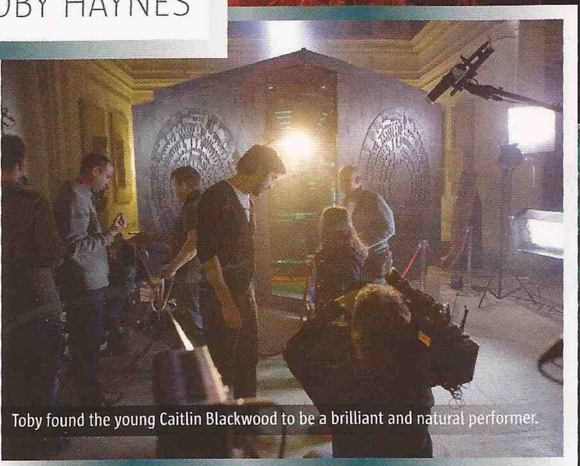
Day 23: Thursday 11 February

'Flambaux fight'

23

Here's our one-armed Cyberman being rigged for action. I was so excited about all the elements of this sequence, it was immensely challenging on our budgets and schedule, but we knew if we could pull it off it would be the action set-piece of the episode. I was really happy with the finishing of the Cyber costume – all the rust and scarring – it really helped to give it a sense of reality and physicality. Two ideas came to me at the last minute; one was Amy's use of the Flambaux to protect herself with, and the other was the special 'mesmeriser' lens we shot her dizzying point-of-view shots of the Cyberman with. When you spin this special lens, it stretches out and distorts the picture, making you feel all woozy just watching it.

Matt Smith and Alex Kingston – believing that their lives really are in danger!


Toby found the young Caitlin Blackwood to be a brilliant and natural performer.

it's close to the heart of the scene. It feels more intimate. I like to put the audience at the centre of what's going on, be it action or dialogue. But if it's comedy, you have to snap out of that. Comedy works on a two-shot. I realised this watching Arthur and Matt work together. It always worked best when you could see both of them in the same frame. You want to see how both people react.

"We also watch things over and over and over again," he continues. "I've read it loads of times before we've filmed it, I watch it loads of times when it's being filmed, and then I watch it tons of times in the edit. By then, you should be on top of everything that might distract you from the story. The story is God. Everything should be working for you. If anything stands out, or throws you out, then we should be aware of that and we should try to fix it. If you can't fix it, then sometimes you just have to hope that the music will fix it or something else.

"When you're watching it on set, you do sometimes look at something and think, 'Oh, I don't like that, but I don't know *why* I don't like it'" Toby elaborates. "But you have to translate that into a useful piece of direction. I can't just go up to an actor and say 'I don't like what you've just done' and then turn my back on them! People would sling my arse out of there, it's the worst possible piece of direction! I might say, 'I wasn't convinced by the emotional truth of it. I don't feel the emotion hit home.' But even that's not very useful. Actually, 'truthful' is quite a good word. If you say 'It didn't feel emotional enough', that's a general direction. What you're looking for is *specific* direction."

Is this true no matter what you're directing?"

"The process is similar," Toby agrees. "What you're *not* looking for in *Doctor Who* is realism, cos it's a fantasy show. But what you *can* look for is emotional truth, or truth within the characters... because I expect to watch it to see fantasy. I expect to see things I've never seen before, or things I know that are impossible. But those characters need to be believable. That's what I think is the key with Alex Kingston [River Song]; her performance. All I ever said to her was, 'This is really dangerous. What you're doing right now, your life is in danger. So I need to feel that's the case.' That's just what she needs to hear to make her come alive as an actress. It won't work if you're smiling, knowing that it's all going to work out alright in the end. It's fundamental that the characters *don't* know it's all going to work out in the end. For them, the Daleks *are* the most evil beings in the universe."

That's what makes you believe in *Doctor Who* when you're a child, isn't it? Toby grew up watching Peter Davison's Doctor in the 1980s. Despite the occasional less successful monster, you could see that the Doctor believed in it completely, right?

"Oh yes!" Toby agrees. "I love *Earthshock* and *Resurrection of the Daleks*. You feel the emotion keenly, you feel that he cares. You know he's looking at a monster made of bubble-wrap... and yet somehow, as a kid, I loved the bubble-wrap monster, cos I could make it! Tom Baker, on the other hand, while maybe not as accomplished an actor as Peter Davison, was enigmatic in himself. He's genuinely eccentric and understands what eccentricity is. Seeing Matt perform reminds me of what I love about Tom Baker. You put a bit of tape on a stick and say 'Can you look at that when you're looking at your exploding TARDIS?' So Matt is effectively looking at a lighting stand with a bit of torn tape on it, and he has to conjure the universe with his eyes, he has to look up and believe what he's seeing. He's making us *believe* that he's looking at the most extraordinary thing. That's what Tom Baker could do – he would say a speech, and you'd fall into his eyes and believe him. That's why he lasted so long, and why we all love him – because he's just a great storyteller. If you took everything else away, if it was just him reading a script, you'd still be there. The audience would be there.

"And that's what Matt does," Toby concludes. "I think he captures you with his eyes. He captures you with his mind, which is so sparkly and intelligent. I don't think I've seen a Doctor doing that level of eccentricity and intelligence at the same time, for a long time..." DWM

Day 24: Friday 12 February

'Attention to detail'

This really caught my eye, I noticed the Art Department had branded all the Cyberguns in the sentry box with a Pandorica logo. I hadn't even asked for it to be done but their dedication to detail was really impressive at times – there's love in every inch of their work!

Day 25: Monday 15 February

'Monster Day'

This was our biggest day for guest characters – the day the Doctor faced every enemy he has ever encountered (or as the script said, 'well, at least as many as we can afford!') all in one room. It was a high pressure day, with a lot to shoot and time ticking away. The monsters are always tricky to shoot, they take ages to get ready – make-up checks alone for each shot took 25 minutes! But I think it was hardest for the actors inside the costumes. The heat must have been incredible and some of the armour (like that of the Cybermen) weighed a ton. It must have been exhausting just to stand there, let alone to move about. My surprise favourites were the Sontarans – particularly Commander Stark played by Christopher Ryan. Chris was a real gentleman and consummate professional (he was also one of my childhood heroes having played Mike in *The Young Ones*), but under that make-up he looked ferocious – I was scared even to give him direction! The Sontarans feel the most alien, I think, because they're like huge muscle-bound soldiers scaled down to almost knee-height. Truly disconcerting!

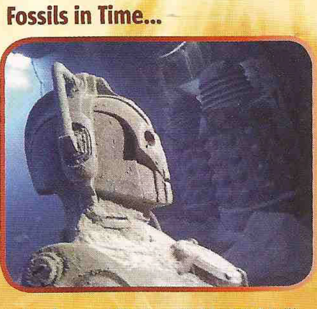
Day 26: Tuesday 16 February

'End at the Beginning'

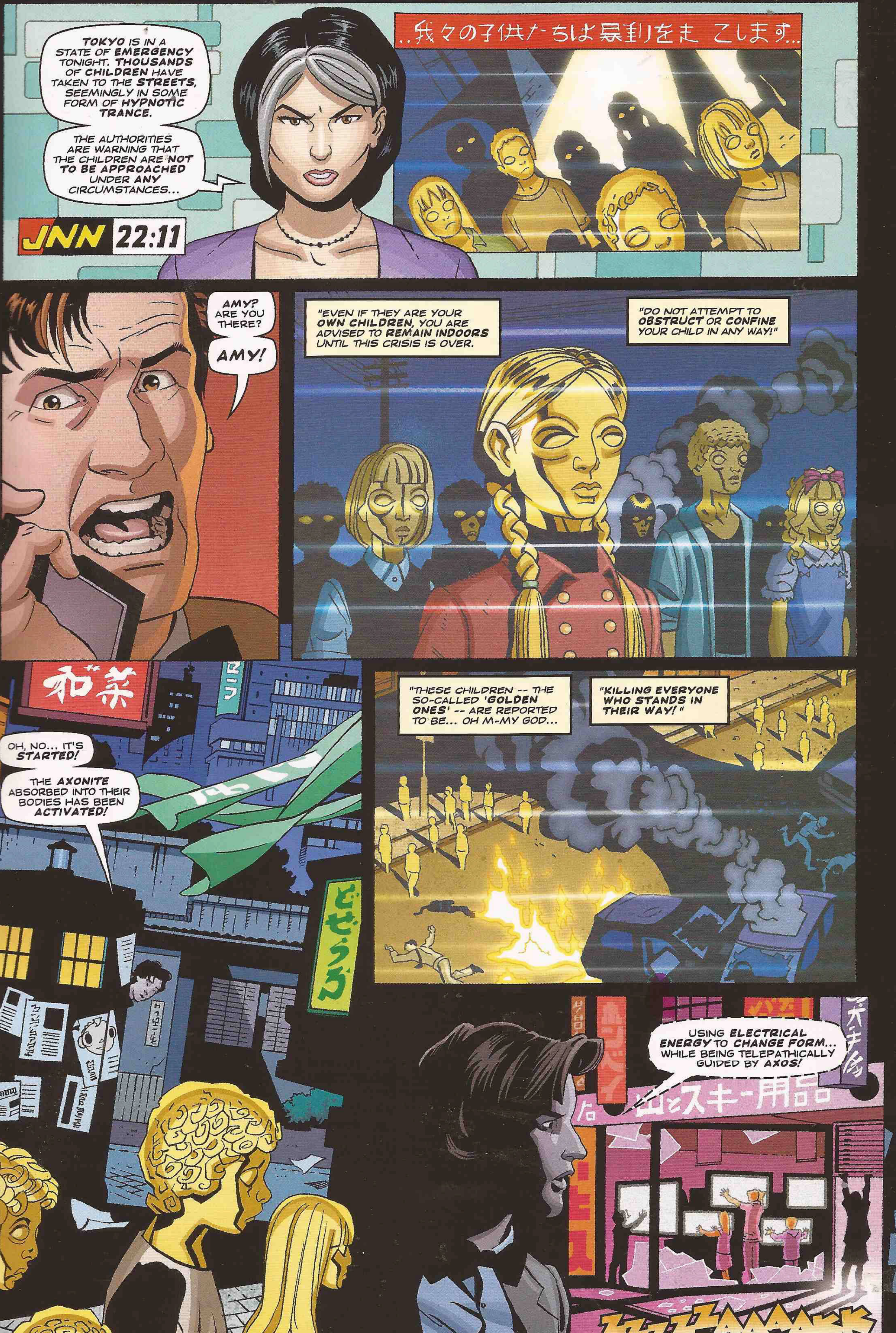
This was my final day of principle photography and my last scene with Matt

and Karen (from the opening sequence of Episode 12 where they find River's message on the cliff wall). This was my only full green screen scene in the whole block, which I was very happy about, as almost everything else had been achieved practically. In the scene, however, The Mill did another fantastic job of making the alien jungle look of 'Planet 1' feel as real as possible. When I viewed the completed effect shots I was amazed at how real some of the closer foliage looked, turns out The Mill had actually sent someone to Kew Gardens to shoot extra footage of exotic plants to 'dress in' on the close-ups. I think across this episode they really achieved some of the most convincing effects they had ever done for *Doctor Who*. One of my favourite times of post production was popping into The Mill to see the latest shots they were working on, piece by piece the show was coming together and it was all looking very exciting indeed.

Fossils in Time...



When I started filming this block it felt like an enormous and insurmountable task, one so ambitious I wasn't sure I could even deliver on it. Although much of it had been tough and quite stressful at times, it was also the most fun I've ever had on set. I got to stand amongst the giants of Stonehenge, behead a Cyberman, direct from inside a Dalek and blow up a fez... but best of all was getting to work with the finest cast and crew a director could wish for. I'll forever be grateful to Steven, Piers and Beth for giving me this opportunity to play – ahem – I mean work on *Doctor Who*. DWM

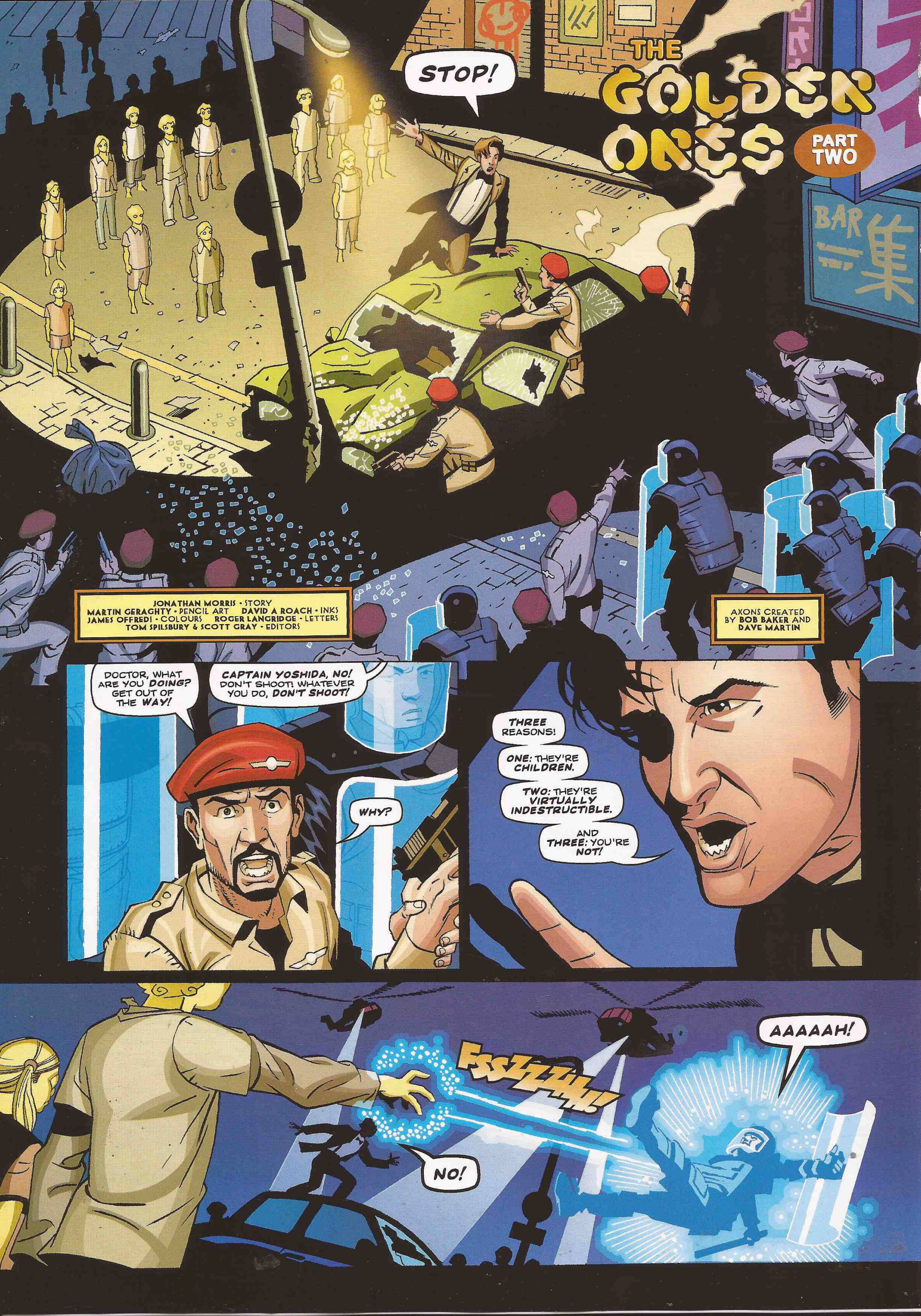

TOKYO IS IN A STATE OF EMERGENCY TONIGHT. THOUSANDS OF CHILDREN HAVE TAKEN TO THE STREETS, SEEMINGLY IN SOME FORM OF HYPNOTIC TRANCE.
THE AUTHORITIES ARE WARNING THAT THE CHILDREN ARE NOT TO BE APPROACHED UNDER ANY CIRCUMSTANCES...
JNN 22:11
..我々の子供たちは暴動を起こします...
AMY? ARE YOU THERE?
AMY!
"EVEN IF THEY ARE YOUR OWN CHILDREN, YOU ARE ADVISED TO REMAIN INDOORS UNTIL THIS CRISIS IS OVER.
"DO NOT ATTEMPT TO OBSTRUCT OR CONFINE YOUR CHILD IN ANY WAY!"
和菜
OH, NO... IT'S STARTED!
THE AXONITE ABSORBED INTO THEIR BODIES HAS BEEN ACTIVATED!
どぜう
"THESE CHILDREN -- THE SO-CALLED 'GOLDEN ONES' -- ARE REPORTED TO BE... OH M-MY GOD...
"KILLING EVERYONE WHO STANDS IN THEIR WAY!"
USING ELECTRICAL ENERGY TO CHANGE FORM... WHILE BEING TELEPATHICALLY GUIDED BY AXOS!
山とスキー用品
ZZZZZAAAAAKK

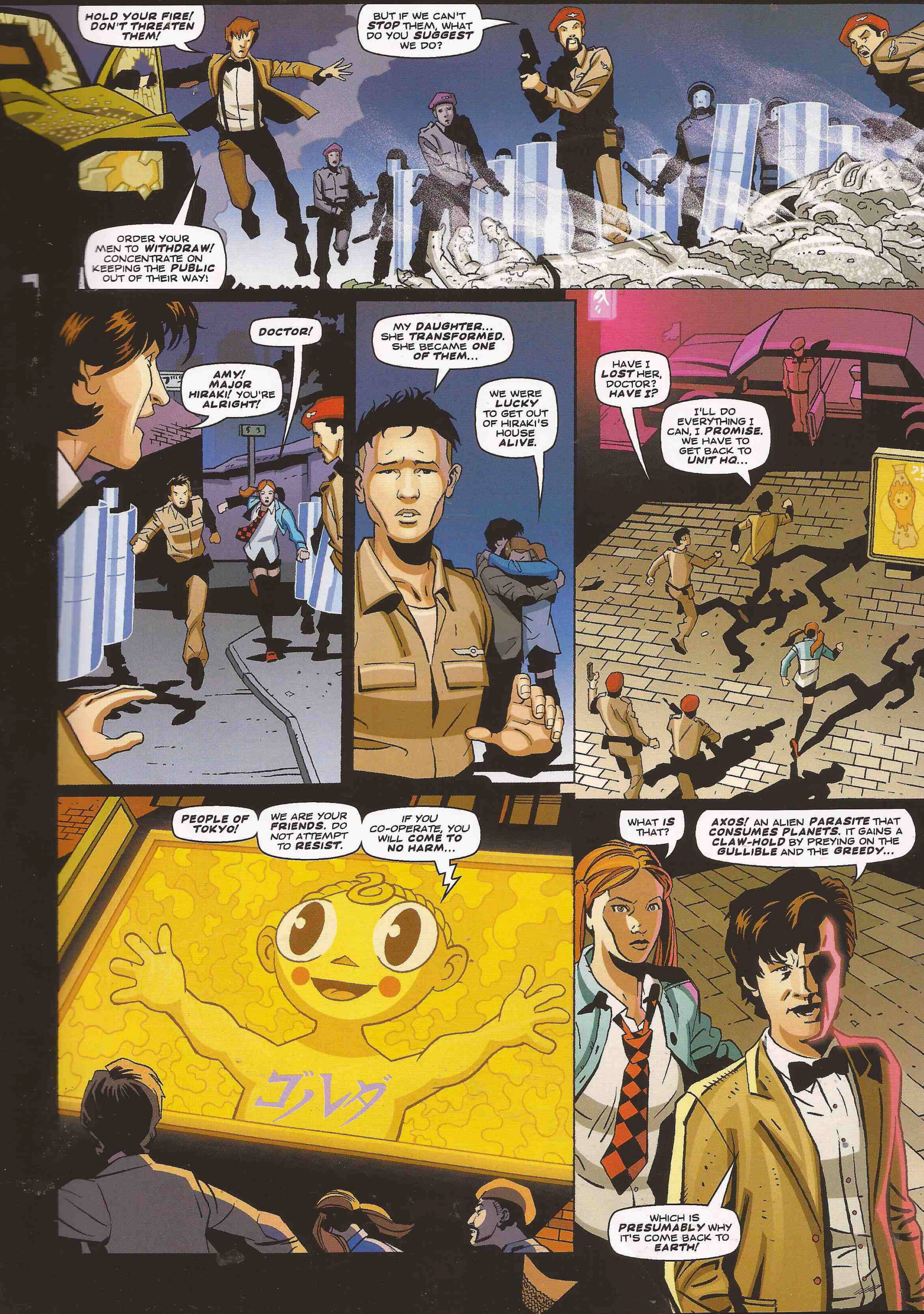
THE GOLDEN ONES

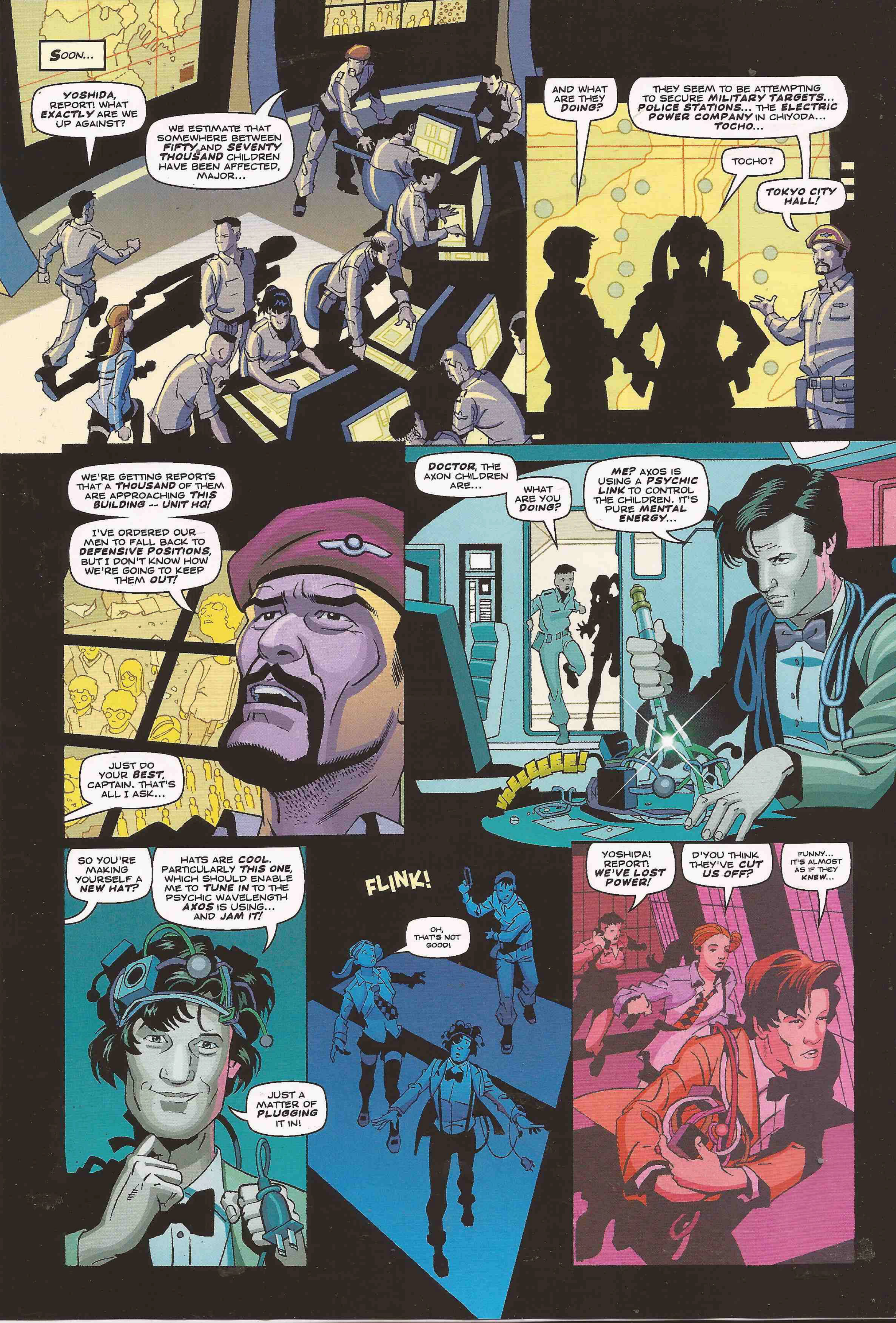
PART TWO

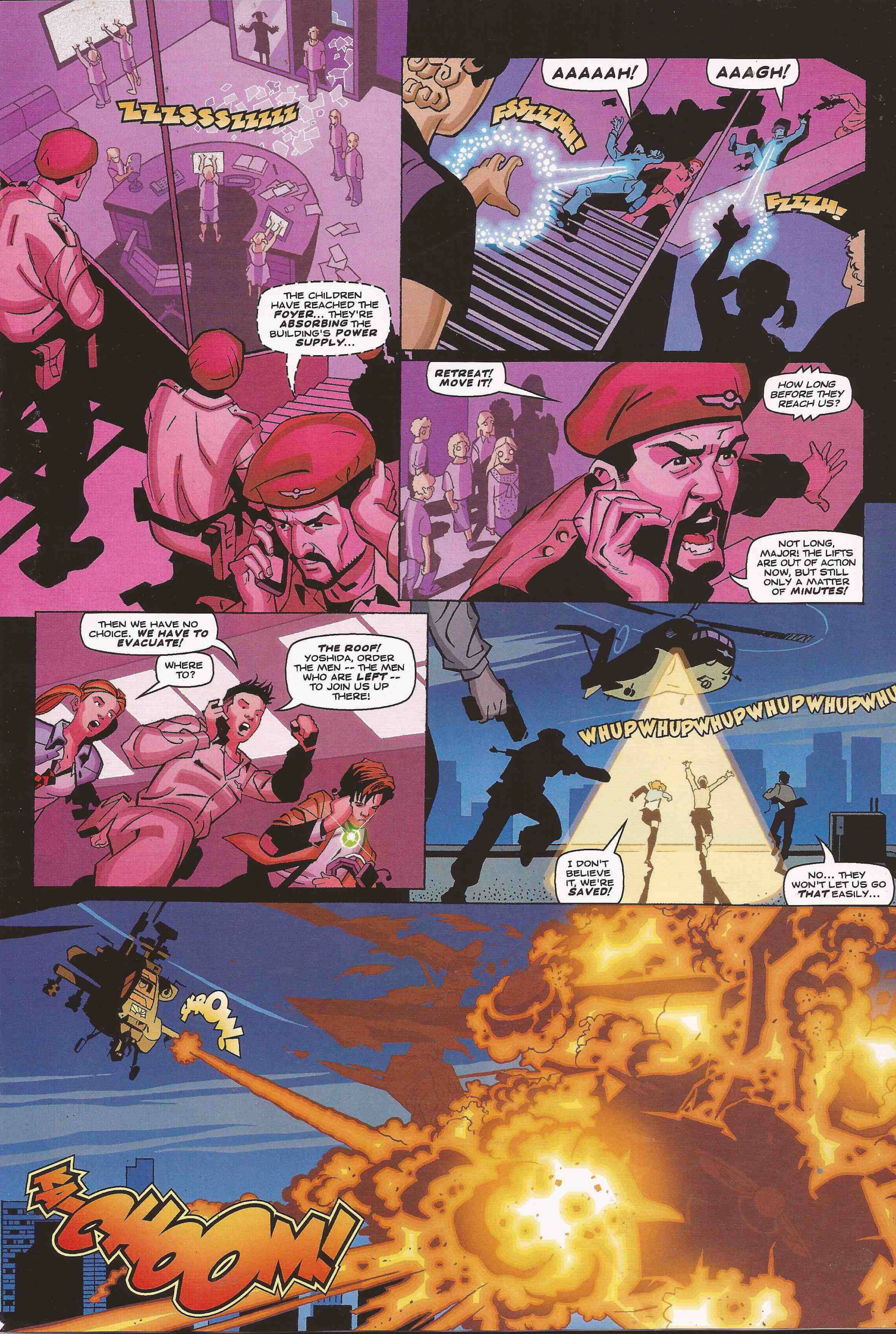
JONATHAN MORRIS • STORY
MARTIN GERAGHTY • PENCIL ART DAVID A ROACH • INKS
JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

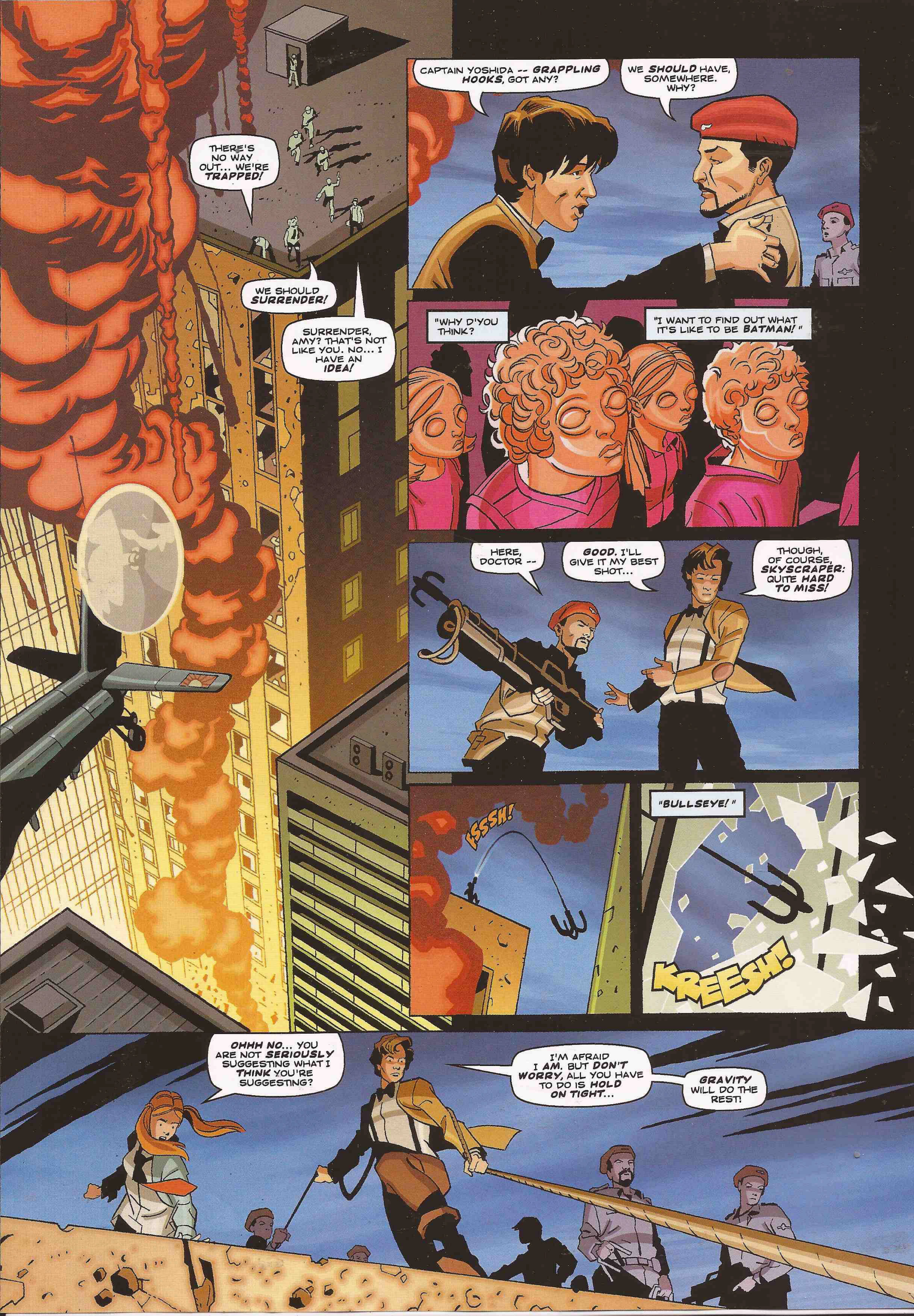
AXONS CREATED
BY BOB BAKER AND
DAVE MARTIN

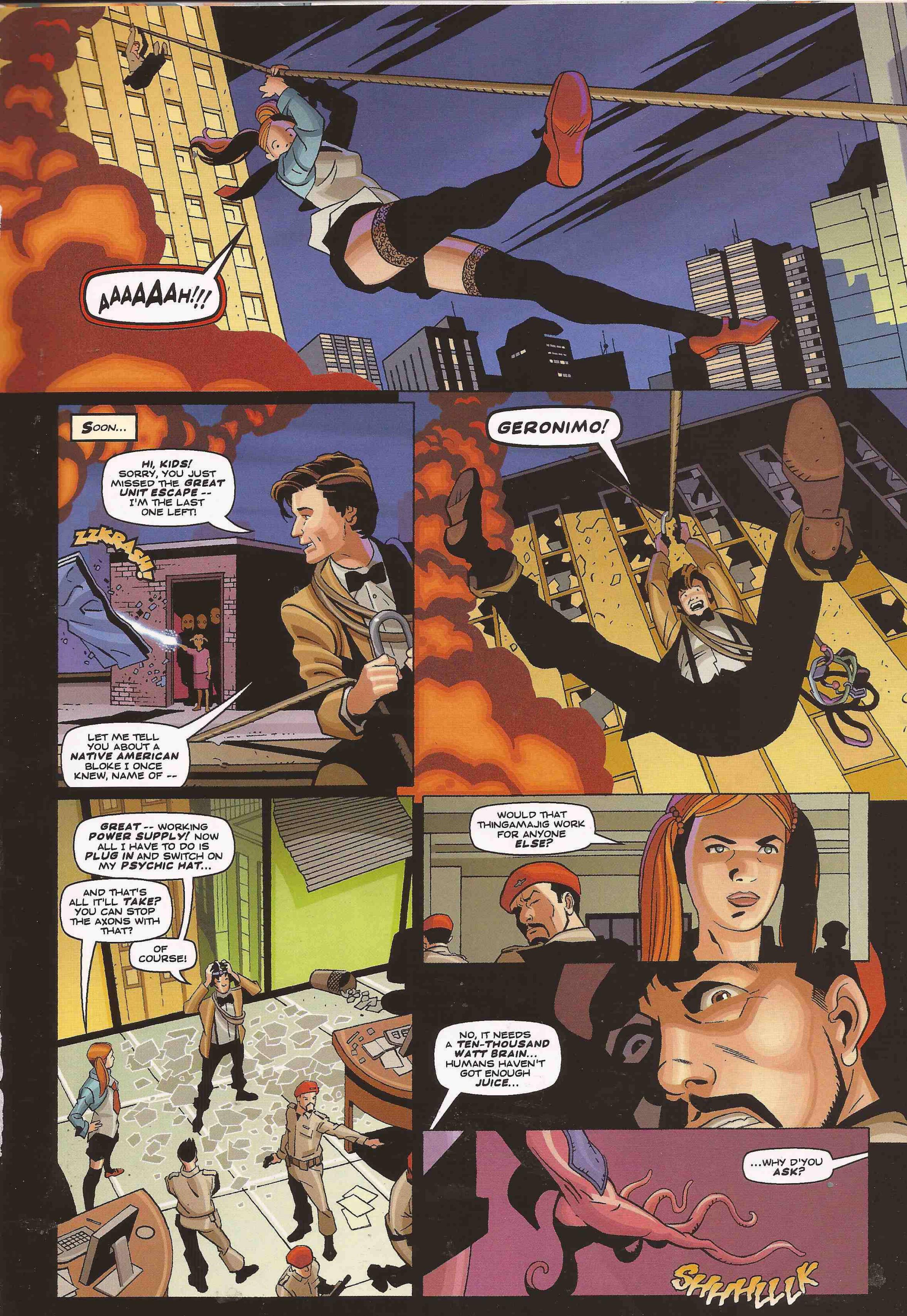

STOP!
BAR
DOCTOR, WHAT ARE YOU DOING? GET OUT OF THE WAY!
CAPTAIN YOSHIDA, NO! DON'T SHOOT! WHATEVER YOU DO, DON'T SHOOT!
WHY?
THREE REASONS!
ONE: THEY'RE CHILDREN.
TWO: THEY'RE VIRTUALLY INDESTRUCTIBLE.
AND THREE: YOU'RE NOT!
FSSZZZAK!
AAAAAH!
NO!

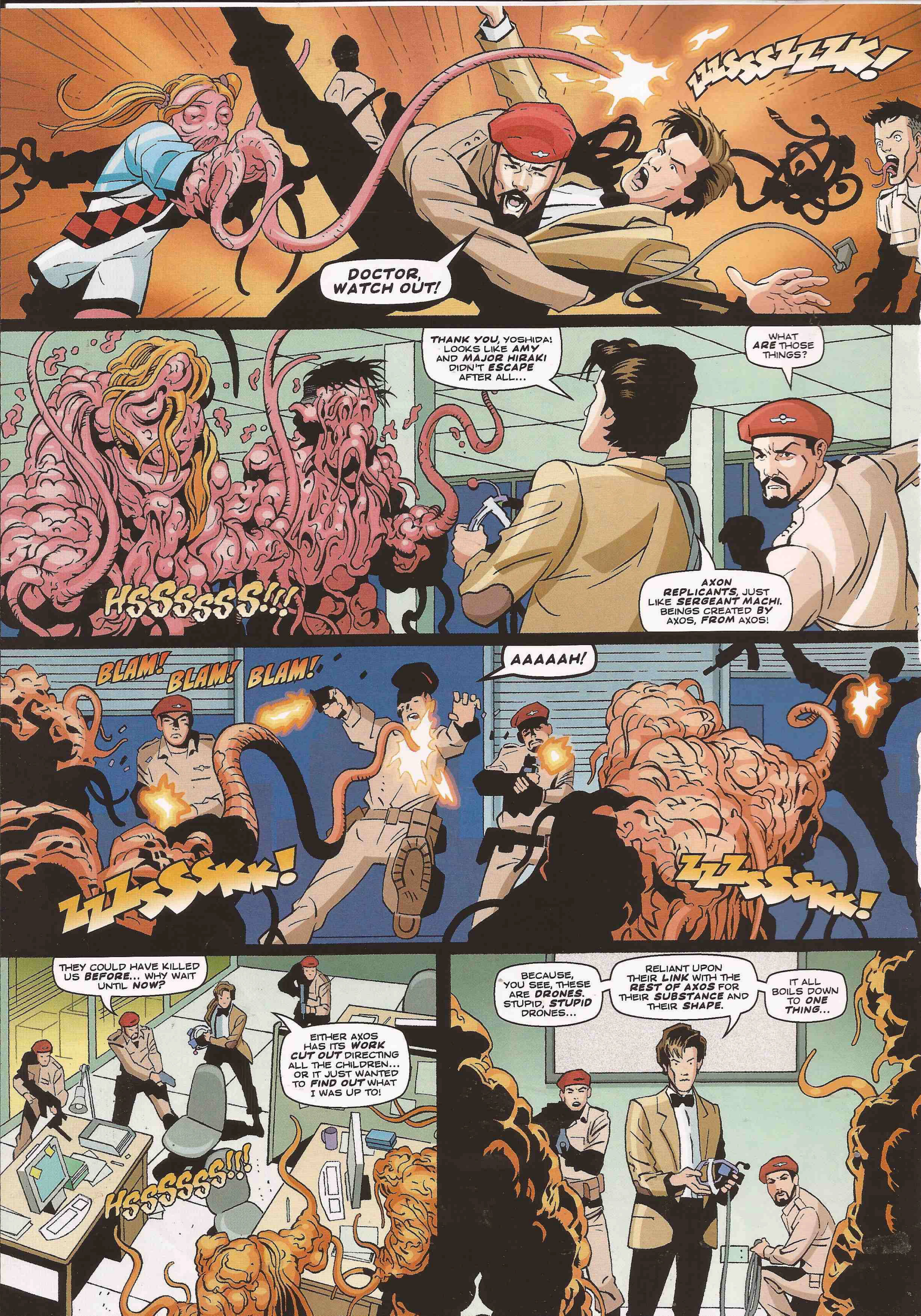

HOLD YOUR FIRE! DON'T THREATEN THEM!
BUT IF WE CAN'T STOP THEM, WHAT DO YOU SUGGEST WE DO?
ORDER YOUR MEN TO WITHDRAW! CONCENTRATE ON KEEPING THE PUBLIC OUT OF THEIR WAY!
DOCTOR!
AMY! MAJOR HIRAKI! YOU'RE ALRIGHT!
MY DAUGHTER... SHE TRANSFORMED. SHE BECAME ONE OF THEM...
WE WERE LUCKY TO GET OUT OF HIRAKI'S HOUSE ALIVE.
HAVE I LOST HER, DOCTOR? HAVE I?
I'LL DO EVERYTHING I CAN, I PROMISE. WE HAVE TO GET BACK TO UNIT HQ...
PEOPLE OF TOKYO!
WE ARE YOUR FRIENDS. DO NOT ATTEMPT TO RESIST.
IF YOU CO-OPERATE, YOU WILL COME TO NO HARM...
ゴレダ
WHAT IS THAT?
AXOS! AN ALIEN PARASITE THAT CONSUMES PLANETS. IT GAINS A CLAW-HOLD BY PREYING ON THE GULLIBLE AND THE GREEDY...
WHICH IS PRESUMABLY WHY IT'S COME BACK TO EARTH!

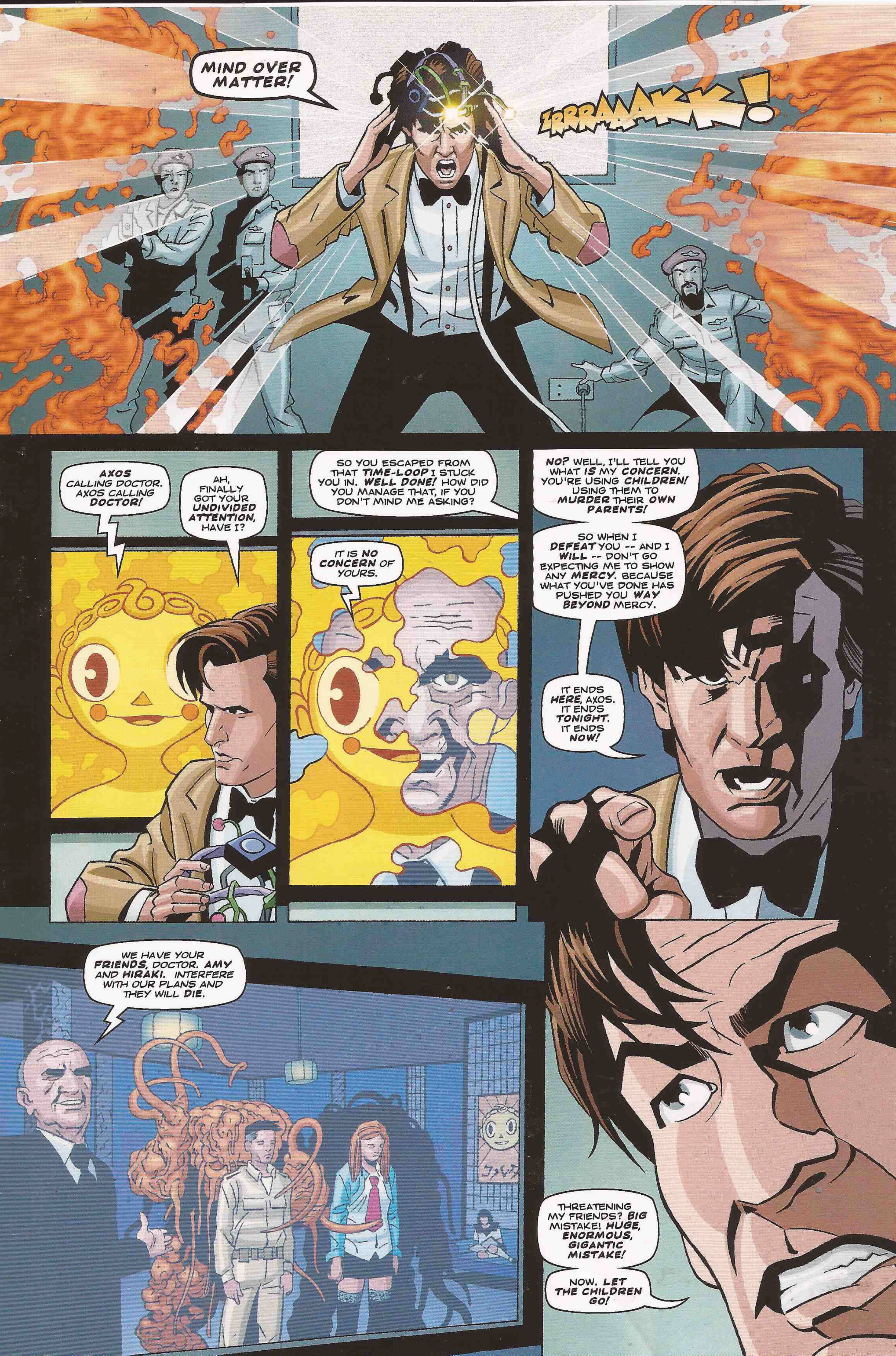

SOON...
YOSHIDA, REPORT! WHAT EXACTLY ARE WE UP AGAINST?
WE ESTIMATE THAT SOMEWHERE BETWEEN FIFTY AND SEVENTY THOUSAND CHILDREN HAVE BEEN AFFECTED, MAJOR...
AND WHAT ARE THEY DOING?
THEY SEEM TO BE ATTEMPTING TO SECURE MILITARY TARGETS... POLICE STATIONS... THE ELECTRIC POWER COMPANY IN CHIYODA... TOCHO...
TOCHO?
TOKYO CITY HALL!
WE'RE GETTING REPORTS THAT A THOUSAND OF THEM ARE APPROACHING THIS BUILDING -- UNIT HQ!
I'VE ORDERED OUR MEN TO FALL BACK TO DEFENSIVE POSITIONS, BUT I DON'T KNOW HOW WE'RE GOING TO KEEP THEM OUT!
JUST DO YOUR BEST, CAPTAIN. THAT'S ALL I ASK...
DOCTOR, THE AXON CHILDREN ARE...
WHAT ARE YOU DOING?
ME? AXOS IS USING A PSYCHIC LINK TO CONTROL THE CHILDREN. IT'S PURE MENTAL ENERGY...
VREEEEEEE!
SO YOU'RE MAKING YOURSELF A NEW HAT?
HATS ARE COOL. PARTICULARLY THIS ONE, WHICH SHOULD ENABLE ME TO TUNE IN TO THE PSYCHIC WAVELENGTH AXOS IS USING... AND JAM IT!
JUST A MATTER OF PLUGGING IT IN!
FLINK!
OH, THAT'S NOT GOOD!
YOSHIDA! REPORT! WE'VE LOST POWER!
D'YOU THINK THEY'VE CUT US OFF?
FUNNY... IT'S ALMOST AS IF THEY KNEW...

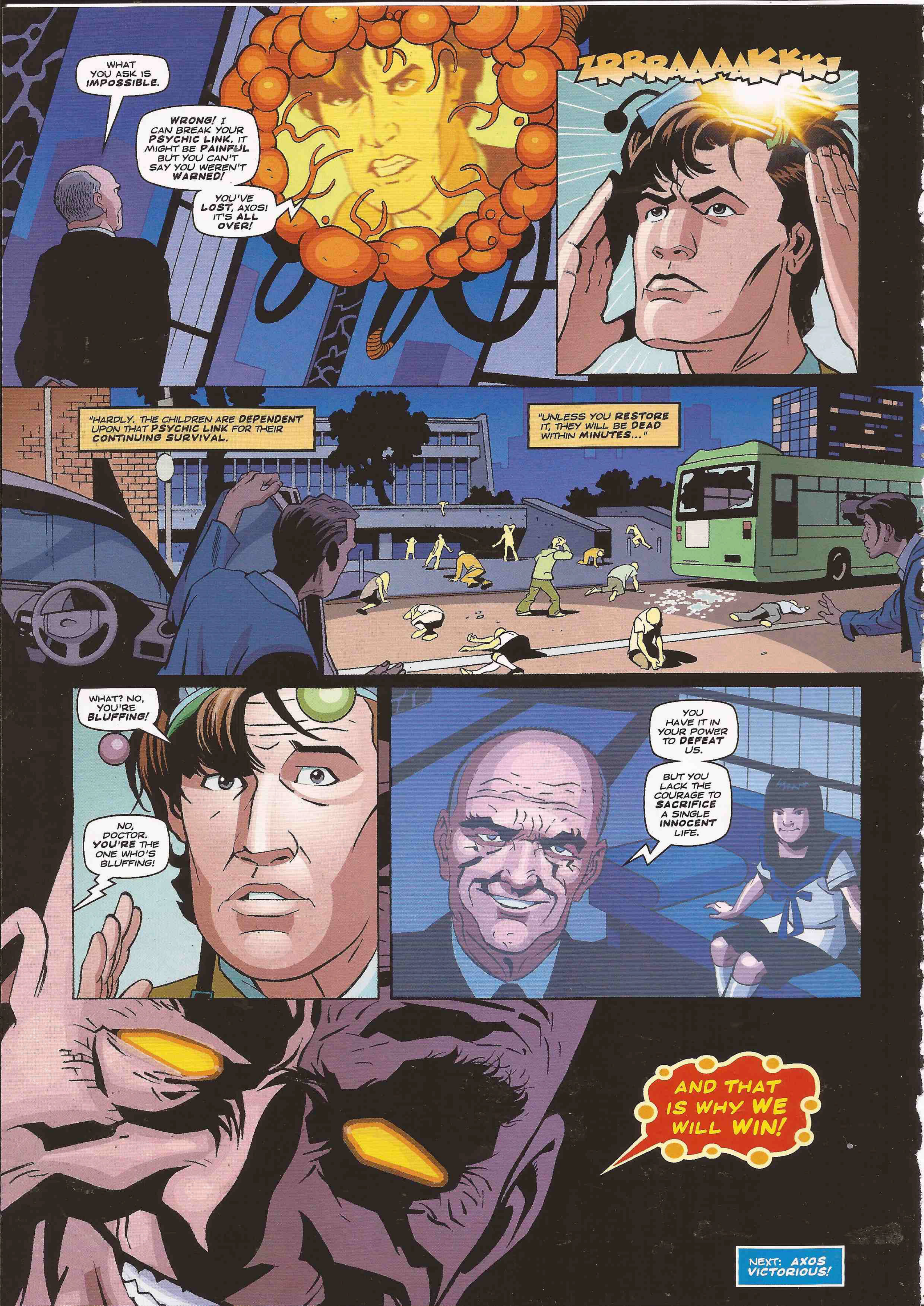

ZZZSSSSZZZZZ
THE CHILDREN HAVE REACHED THE FOYER... THEY'RE ABSORBING THE BUILDING'S POWER SUPPLY...
FSSZZZM!
AAAAAH!
AAAGH!
FZZZH!
RETREAT! MOVE IT!
HOW LONG BEFORE THEY REACH US?
NOT LONG, MAJOR! THE LIFTS ARE OUT OF ACTION NOW, BUT STILL ONLY A MATTER OF MINUTES!
THEN WE HAVE NO CHOICE. WE HAVE TO EVACUATE!
WHERE TO?
THE ROOF! YOSHIDA, ORDER THE MEN -- THE MEN WHO ARE LEFT -- TO JOIN US UP THERE!
WHUPWHUPWHUPWHUPWHUPWHU
I DON'T BELIEVE IT, WE'RE SAVED!
NO... THEY WON'T LET US GO THAT EASILY...
FROOM!
KA-CHOOM!


THERE'S NO WAY OUT... WE'RE **TRAPPED!**
WE SHOULD **SURRENDER!**
SURRENDER, AMY? THAT'S NOT LIKE YOU. NO... I HAVE AN **IDEA!**
CAPTAIN YOSHIDA -- **GRAPPLING HOOKS**, GOT ANY?
WE **SHOULD** HAVE, SOMEWHERE. WHY?
"WHY D'YOU THINK?
"I WANT TO FIND OUT WHAT IT'S LIKE TO BE **BATMAN!**"
HERE, DOCTOR --
GOOD. I'LL GIVE IT MY BEST SHOT...
THOUGH, OF COURSE, **SKYSCRAPER:** QUITE **HARD TO MISS!**
SSSSH!
"**BULLSEYE!**"
KREESH!
OHHH NO... YOU ARE NOT **SERIOUSLY** SUGGESTING WHAT I **THINK** YOU'RE SUGGESTING?
I'M AFRAID I **AM**. BUT **DON'T WORRY**, ALL YOU HAVE TO DO IS **HOLD ON TIGHT**...
GRAVITY WILL DO THE REST!


AAAAAAH!!!
SOON...
HI, KIDS! SORRY, YOU JUST MISSED THE GREAT UNIT ESCAPE -- I'M THE LAST ONE LEFT!
ZZKRASH!
LET ME TELL YOU ABOUT A NATIVE AMERICAN BLOKE I ONCE KNEW, NAME OF --
GERONIMO!
GREAT -- WORKING POWER SUPPLY! NOW ALL I HAVE TO DO IS PLUG IN AND SWITCH ON MY PSYCHIC HAT...
AND THAT'S ALL IT'LL TAKE? YOU CAN STOP THE AXONS WITH THAT?
OF COURSE!
WOULD THAT THINGAMAJIG WORK FOR ANYONE ELSE?
NO, IT NEEDS A TEN-THOUSAND WATT BRAIN... HUMANS HAVEN'T GOT ENOUGH JUICE...
...WHY D'YOU ASK?
SHHHLLLK


ZZZSSSZZZK!
DOCTOR, WATCH OUT!
THANK YOU, YOSHIDA! LOOKS LIKE AMY AND MAJOR HIRAKI DIDN'T ESCAPE AFTER ALL...
WHAT ARE THOSE THINGS?
HSSSSSSS!!!
AXON REPLICANTS, JUST LIKE SERGEANT MACHI. BEINGS CREATED BY AXOS, FROM AXOS!
BLAM! BLAM! BLAM!
AAAAAH!
ZZZSSSKK!
ZZZSSSKK!
THEY COULD HAVE KILLED US BEFORE... WHY WAIT UNTIL NOW?
EITHER AXOS HAS ITS WORK CUT OUT DIRECTING ALL THE CHILDREN... OR IT JUST WANTED TO FIND OUT WHAT I WAS UP TO!
HSSSSSS!!!
BECAUSE, YOU SEE, THESE ARE DRONES. STUPID, STUPID DRONES...
RELIANT UPON THEIR LINK WITH THE REST OF AXOS FOR THEIR SUBSTANCE AND THEIR SHAPE.
IT ALL BOILS DOWN TO ONE THING...


MIND OVER MATTER!
ZRRRAAAKK!
AXOS CALLING DOCTOR. AXOS CALLING DOCTOR!
AH, FINALLY GOT YOUR UNDIVIDED ATTENTION, HAVE I?
SO YOU ESCAPED FROM THAT TIME-LOOP I STUCK YOU IN. WELL DONE! HOW DID YOU MANAGE THAT, IF YOU DON'T MIND ME ASKING?
IT IS NO CONCERN OF YOURS.
NO? WELL, I'LL TELL YOU WHAT IS MY CONCERN. YOU'RE USING CHILDREN! USING THEM TO MURDER THEIR OWN PARENTS!
SO WHEN I DEFEAT YOU -- AND I WILL -- DON'T GO EXPECTING ME TO SHOW ANY MERCY. BECAUSE WHAT YOU'VE DONE HAS PUSHED YOU WAY BEYOND MERCY.
IT ENDS HERE, AXOS. IT ENDS TONIGHT. IT ENDS NOW!
WE HAVE YOUR FRIENDS, DOCTOR. AMY AND HIRAKI. INTERFERE WITH OUR PLANS AND THEY WILL DIE.
THREATENING MY FRIENDS? BIG MISTAKE! HUGE, ENORMOUS, GIGANTIC MISTAKE!
NOW. LET THE CHILDREN GO!


WHAT YOU ASK IS IMPOSSIBLE.
WRONG! I CAN BREAK YOUR PSYCHIC LINK. IT MIGHT BE PAINFUL BUT YOU CAN'T SAY YOU WEREN'T WARNED!
YOU'VE LOST, AXOS! IT'S ALL OVER!
ZRRRAAAAKKK!
"HARDLY. THE CHILDREN ARE DEPENDENT UPON THAT PSYCHIC LINK FOR THEIR CONTINUING SURVIVAL.
"UNLESS YOU RESTORE IT, THEY WILL BE DEAD WITHIN MINUTES..."
WHAT? NO, YOU'RE BLUFFING!
NO, DOCTOR. YOU'RE THE ONE WHO'S BLUFFING!
YOU HAVE IT IN YOUR POWER TO DEFEAT US.
BUT YOU LACK THE COURAGE TO SACRIFICE A SINGLE INNOCENT LIFE.
AND THAT IS WHY WE WILL WIN!
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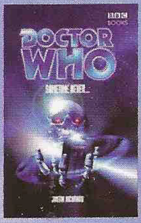
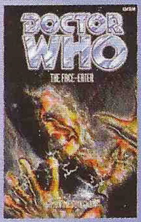
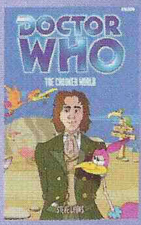
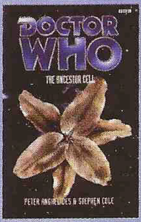

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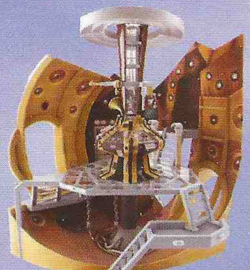

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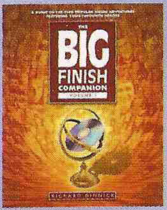

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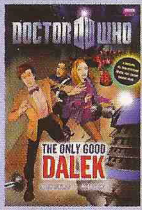

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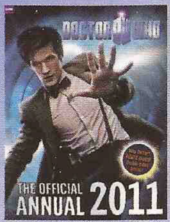

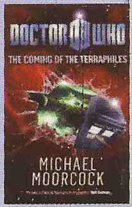

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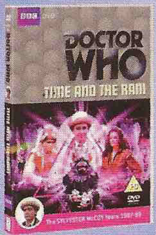

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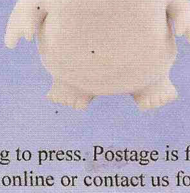

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Sarah Jane goes forth!

As CBBC heads back to Bannerman Road for a fourth time, we go behind the scenes to find out exactly what's in store for Sarah Jane and the gang...

FEATURE BY **JOHN AINSWORTH**

THE SARAH JANE ADVENTURES SERIES FOUR

Mondays and Tuesdays from 11 October (CBBC), repeated Thursdays and Fridays (BBC One)

"Oh it's never easy!" says exve producer Russell T Davies of the challenges of producing 12 episodes of *The Sarah Jane Adventures* every year. "It's a bit trickier than *Doctor Who*, cos you haven't always got the blank slate. The TARDIS can land anywhere, but *The Sarah Jane Adventures* is very much at home on Bannerman Road. But I suppose it gets both easier and harder after four series – harder, cos you have to find different ways for alien invasions to land in Ealing, but easier, cos the cast gets better and better. Lis is magnificent, of course, but it's now reached the stage where Danny, Anjli and Tommy are so confident in their roles, and so much bolder, that we can really push them in the scripts and explore brand new material for their characters, which is always when a script is at its best."

> "It's easier and harder after four series – you have to find new ways for aliens to land in Ealing, but the cast gets better and better." – RUSSELL T DAVIES, EXECUTIVE PRODUCE

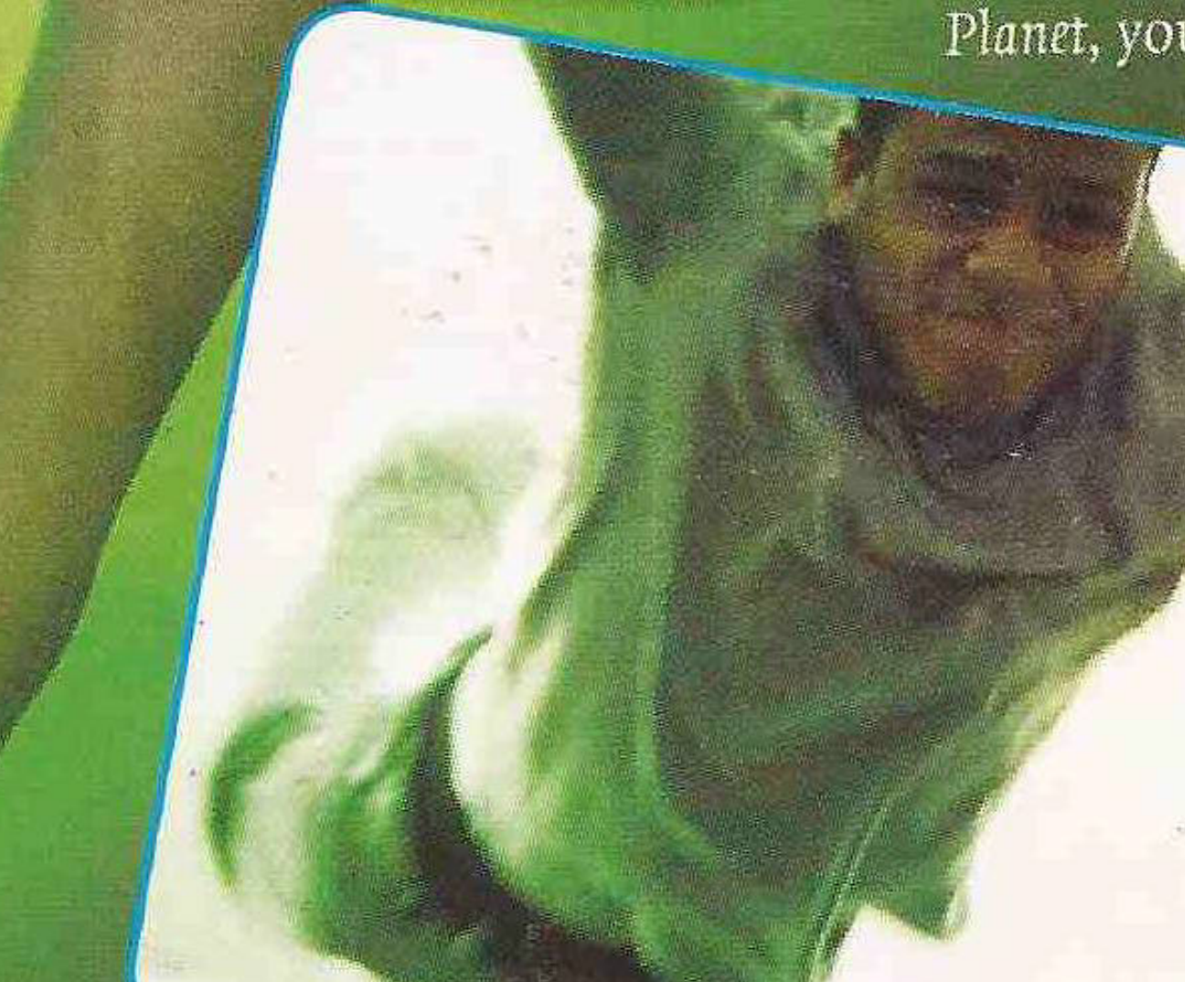
Sarah Jane Smith – played by the ever-wonderful Elisabeth Sladen – and the gang are back for a fourth series of adventures this Autumn. Russell may have handed over the reins of *Doctor Who* to new custodians, but he's still very much involved in the sister show that he created. "I'm a good bit more hands-off than with *Doctor Who*," he says. "I keep a close eye on scripts – some ideas are the writer's, some are mine, some are a collaboration. And some have been knocking around for a long time, cos ideas can take ages to find the right shape. When you get to this year's *The Empty Planet*, you'll see that Gareth has nailed a story that Phil Ford and I have been trying to pin down since the *Doctor Who* Specials year. I'm across every draft, then I watch weekly assemblies of the shoot, then every edit and every dub. Of course, I do a lot of that on the computer cos I'm not in Cardiff any more, but that's how half the world works these days, it's easily done. Though I wish I was there more often, I miss those people."

Phil Ford is co-producer and lead writer for *The Sarah Jane Adventures* and works with Russell and the rest of the production team to collaborate with the writers to produce the best possible stories for each series. "I think we always want to raise the bar," Phil says of the challenges of writing for a show now into its fourth year. "We know what kind of stories work for *Sarah Jane*. But we have to be aware that our kids are growing up and I don't think we can move away from that. So, although the stories are the same wonderful fare that we've had in the past, we do have those kind of stories that acknowledge that Luke, Clyde and Rani are getting older and some of the stories in Series Four resound with that."

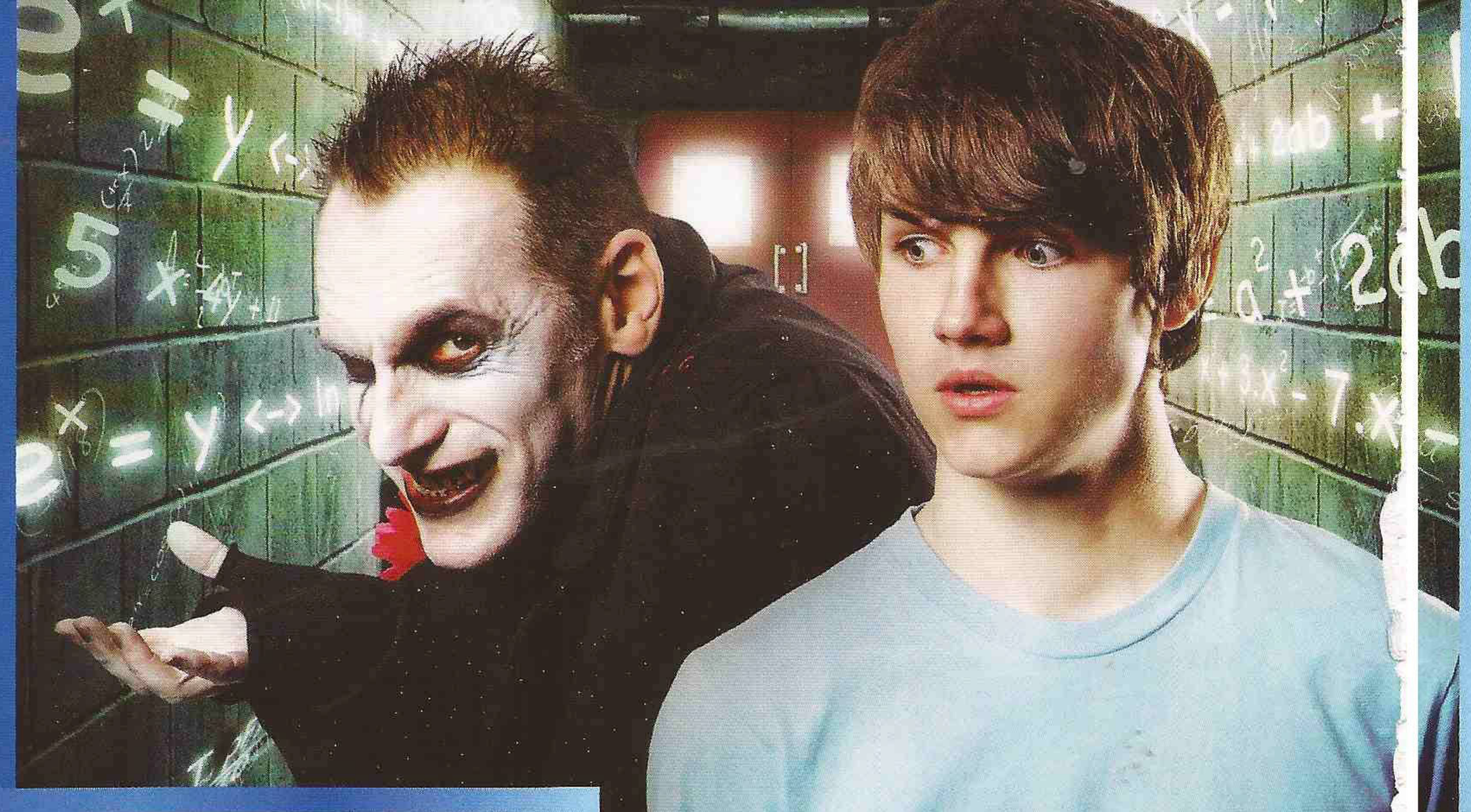
What's the essential ingredient of a great *Sarah Jane Adventures* script? Russell doesn't hesitate with the answer: "Fun, really. There's lots of aliens on TV, lots of invasions, lost of latex faces and spaceships. But not many people get the fun right, the optimism, the sense of adventure. It's tricky – too many gags, and the threat gets undermined, too few and the kids might watch a cartoon on Nickelodeon instead. I think we get the balance right. One thing we never do, which really annoys me on other kids' shows, is to have comedy villains – I mean enemies who are actually send-ups. Like a custard-pie monster. It's just crossing a line, for me. Keep the threat serious, then you can have all the fun you like."

There's certainly plenty of fun as well as drama and excitement to be had in this new series. And Russell is just as excited as anyone and is spoilt for choice when it comes to choosing his favourite bits... "Gareth's new Robots – with a capital R – are a brilliant design. Tommy's performance in the opening story is incredible. As is Lis', in the season finale. Oh that's heartbreaking! And the way the entire writing team has developed Clyde and Rani's relationship is really intricate and beautifully done. And we get Nazis! Proper Nazis with guns. Jimmy Vee's back, too. Plus a great new character called the Shopkeeper, played by Cyril Nri. Keep your eye on him, he might just come back. Oh, and there's some Doctor bloke and a Jo woman, you might have heard of them, they're from some other show, apparently..."

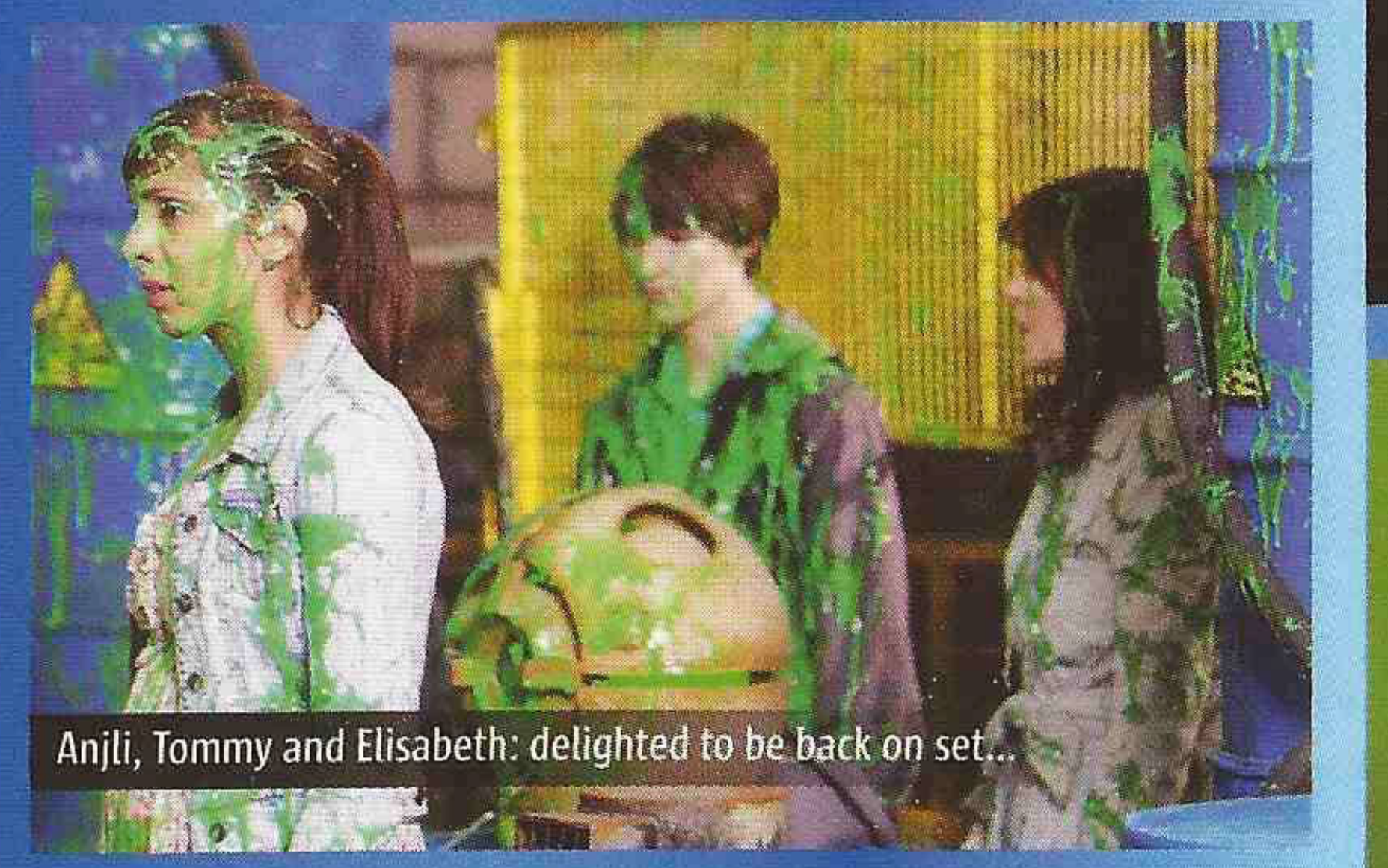
On that note, let's take a peek at each of the new stories to see what's in store for Sarah Jane, Luke, Rani and Clyde...



Sarah Jane goes forth!



The Nightmare Man torments Luke with some frightening algebra...



Anjli, Tommy and Elisabeth: delighted to be back on set...

▶▶ Episodes 1 and 2

The Nightmare Man

REGULAR CAST Elisabeth Sladen, Daniel Anthony, Anjli Mohindra and Tommy Knight
GUEST STARRING Julian Bleach
WRITTEN BY Joseph Lidster
DIRECTED BY Joss Agnew

"In terms of characters, this is a very big story," says Phil Ford. "It's a *huge*, life-changing story for Luke. It's a pivotal time of his life and he starts to dream in a way that he's never dreamed before."

"It's a scary story," says author Joseph Lidster of his season opener. This is Joe's third script for *The Sarah Jane Adventures* having previously written *The Mark of the Berserker* for Series Two and *The Mad Woman in the Attic* for Series Three. "I think *The Nightmare Man* is probably scarier than anything we've done before on *The Sarah Jane Adventures*. I jumped a few times the first time I watched the rushes."

"Luke starts having some pretty scary nightmares," continues Phil. "Luke's not fully human, even though his brain is, and he's always been this outsider who has been a little bit non-plussed by the world. I think a lot of kids can relate to that, feeling that dislocation from the world and trying to find their place."

"It's about a creature called the Nightmare Man," explains Joe. "He lives in our dreams and feeds on them. And he's hungry."

The Nightmare Man is played by Julian Bleach, a name that will be familiar to most readers of **DWM**. Julian played the Ghostmaker in the *Torchwood* episode *From Out of the Rain* and, most memorably, he became the latest actor to breathe terrifying life into the Dalek creator, Davros in the 2008 *Doctor Who* two-parter, *The Stolen Earth/Journey's End*. "We didn't audition him," laughs producer Brian Minchin. "Julian is an extraordinary performer and we knew he would do something amazing and nuanced and clever and surprising with it."

Joe confesses that even he was scared by Julian when he was shown the episode. "The Nightmare Man's first appearance in Luke's dreams makes me jump. It's exactly how I saw it in my head but it's still so freaky." Of the realisation of his story as a whole, Joe couldn't be happier, "All the cast are so fantastic in this and Joss's direction is just amazing. I'm really very proud of the whole thing."

▶▶ Episodes 3 and 4

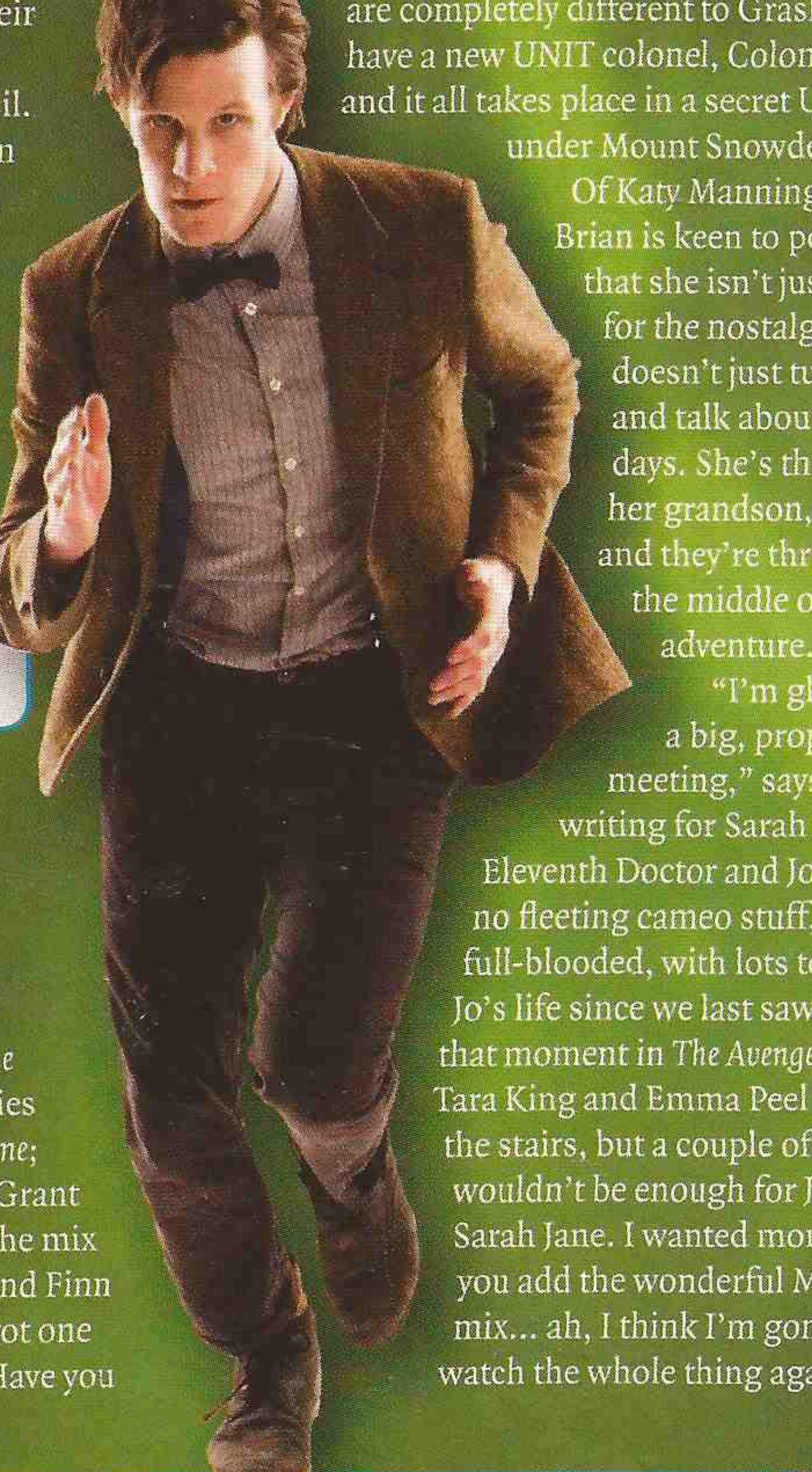
The Vault of Secrets

GUEST STARRING Cheryl Campbell, Angus Wright, Mark Goldthorp
WRITTEN BY Phil Ford
DIRECTED BY Joss Agnew

In *The Vault of Secrets*, Sarah Jane and the gang become reacquainted with an old foe in the shape of the body-hopping Androvax, previously seen in Phil Ford's *Prisoner of the Judoon*, which opened last year's series. "You do have such a rich mythology which you can plunder," says Phil. "but we never want to do the same thing that we've done before. Russell always said that there's no point in bringing a monster back unless we find out something new about them. It's a great opportunity to give Androvax more depth. He's no cardboard cut-out."

Rani's mother, Gita also hasn't forgotten what she saw in *Prisoner of the Judoon* where she and husband Haresh were confronted by a platoon of Judoon troopers as well as the lizard-like Androvax. Keen to share her experiences, Gita attends a meeting of the British UFO Research and Paranormal Studies Society (BURPSS!) led by Ocean Waters, a lady who has previously had her own alien encounters. Cheryl Campbell guest-stars as Ocean. "She was a dream. She was perfect," enthuses Brian who was delighted to welcome the actress to the series. Cheryl has a wealth of acting credits to her name including starring roles in *Pennies from Heaven*, *Chariots of Fire* and *The Shooting Party*.

Also appearing for the first time in *The Sarah Jane Adventures* are The Men in Black led by ominously named Mr Dread, played by Angus Wright. This isn't the sinister suited men's first appearance in the broader Whoniverse (as Phil calls it). Dread and the robotic Men in Black first donned their mirror sunglasses in 2009's animated *Doctor Who* adventure, *Dreamland*, also written by Phil. "There were very strong connections between *Dreamland* and *Prisoner of the Judoon*," *says Phil*. "When [script editor] Gary Russell and I worked on *Dreamland*, I think we both went, 'Oohh, Men in Black...' So we thought, 'why not, let's go and do it' and it worked really well. Who says they won't come back again...?"



▶▶ Episodes 5 and 6

Death of the Doctor

GUEST STARRING Matt Smith, Katy Manning, Laila Rouass, Finn Jones
WRITTEN BY Russell T Davies
DIRECTED BY Ashley Way

It's the one we're all waiting for! Matt Smith appearing as the Eleventh Doctor, meeting Sarah Jane for the first time; the first *Sarah Jane Adventures* story to be written by Russell T Davies since the 2007 début episode *Invasion of the Bane*; and Katy Manning returning to the part of Jo Grant for the first time in nearly 40 years! Add into the mix Laila Rouass as a no-nonsense UNIT officer and Finn Jones as Jo's grandson, Santiago and you've got one crowded story! "Crowded?" scoffs Russell. "Have you ever seen *The Stolen Earth*? Highly recommended, it's a masterpiece," he laughs. "Everyone gets to shine, everyone's in danger... and not everyone might make it out alive...

"Phil Ford was meant to write this story – then CBBC commissioned the first half of Series Five to be shot at the same time as Series Four. So we suddenly needed Phil at the back end of the shoot, to get Series Five ready. Which left [producer] Nikki Wilson on the phone to me, calling the old dog out of retirement! I must have paused for, ooh, nought point two seconds. And it wasn't just the chance to write for Matt and Katy – though that's truly an honour. I've spent all these years working with Danny and Anjli, and I'd never got to write for them. That was just as important to me. Plus, writing for Lis! So my big farewell to Upper Boat lasted all of a fortnight."

"We all wanted Russell to come back," says Phil. "Because he hasn't written for *Sarah Jane* since the pilot. Unbelievable! And it's not like he's just sitting there, in the sun, in Los Angeles,doing nothing."

"It was a joy to have a script from Russell," adds producer Brian Minchin. "It's ambitious and epic and very moving. We meet Groske who are completely different to Graske. We have a new UNIT colonel, Colonel Karim and it all takes place in a secret UNIT base under Mount Snowden."

Of Katy Manning's return, Brian is keen to point out that she isn't just there for the nostalgia. "She doesn't just turn up and talk about the old days. She's there with her grandson, Santiago and they're thrown into the middle of a proper adventure."

"I'm glad it's a big, proper meeting," says Russell of writing for Sarah Jane, the Eleventh Doctor and Jo. "There's no fleeting cameo stuff, it's all full-blooded, with lots to say about Jo's life since we last saw her. I love that moment in *The Avengers* when Tara King and Emma Peel pass on the stairs, but a couple of lines wouldn't be enough for Jo and Sarah Jane. I wanted more! Then you add the wonderful Matt to the mix... ah, I think I'm gonna go and watch the whole thing again!"

▶▶ Episodes 7 and 8

The Empty Planet

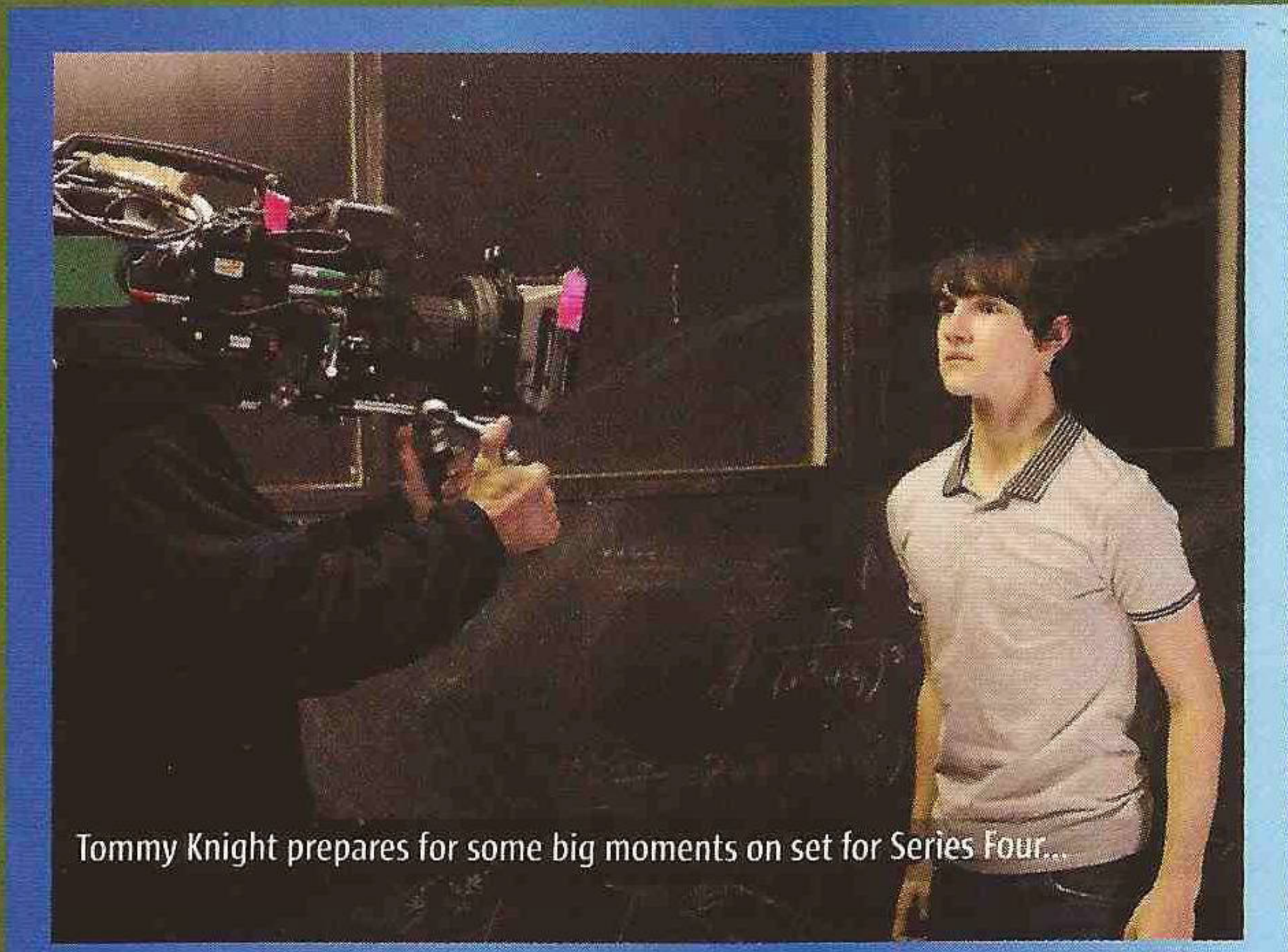
GUEST STARRING Joe Mason
WRITTEN BY Gareth Roberts
DIRECTED BY Ashley Way

"It's a normal day for Clyde and Rani. Until they realise they are the only people on the Earth," is author Gareth Roberts' simple but intriguing description of his latest contribution to *The Sarah Jane Adventures*. Gareth has previously written five stories, including *Invasion of the Bane* which he co-authored with Russell T Davies. *The Empty Planet* was an idea that had been on the cards for some time. "I think it was the original scenario for the slot that became *The Waters of Mars*," recalls Gareth, "I started on a completely different storyline that *really* wasn't working – Russell said it could have been beamed from 1975! So I piped up about this idea, and we went for it. The big problem with 'empty planet' stories is – why is the planet empty? We went through a million reasons until we got the best one."

"I think this is going to be one of the most memorable episodes of *Sarah Jane*," proclaims Brian with pride. "It's for all the six-year-olds who've never seen *28 Days Later* or *The Omega Man*."

Clyde and Rani take centre stage for this adventure and Gareth relished the opportunity to write such prominent roles for Daniel and Anjli. "They're both amazing," he says. "All the writers have picked up on that. In the crazy sci-fi world of *Sarah Jane*, I completely believe in Danny and Anjli."

As the story unfolds, it transpires that Clyde and Rani aren't quite alone and they soon encounter some formidable robotic adversaries. "Russell remembered *The Earth Dies Screaming*," says Gareth, recalling the 1964 British sci-fi movie that featured slow moving alien robots gassing the population of Earth to death. "Our robots are much better than that!" asserts Gareth. "In fact, they're incredible. The script gave the crew two big challenges – robots and an empty world. I saw the rushes and my jaw dropped."



Tommy Knight prepares for some big moments on set for Series Four...

▶▶ Episodes 9 and 10

Lost in Time

GUEST STARRING Cyril Nri
WRITTEN BY Rupert Laight
DIRECTED BY Joss Agnew

Having introduced us to the Slitheens' extended family, the Blathereen, in last season's finale, *The Gift*, Rupert Laight returns to send Sarah Jane, Rani and Clyde back in time. "It's an old-fashioned historical sci-fi adventure with a *Sarah Jane Adventures* twist," he tells **DWM**. "Something's messing up the course of history and our gang have to go back to three different points in time to put it right. There's a spooky antiques shop. And an even spookier antiques Shopkeeper. Oh, and a parrot."

"We have done time travel stories before in the series," says Phil Ford. "Sarah of course went back to the past a couple of times in the Trickster stories, but this isn't a Trickster story. This is an unusual story because it's actually three stories in one."

Brian explains further: "Sarah Jane ends up in an empty Victorian house, Rani ends up in the Tower of London, and Clyde ends up in 1941 on the beaches of Southern England where a Nazi invasion is taking place. This is Rupert at his very best."

"It's enormously difficult to cram everything in," says Phil. "Rupert boldly decided to go for three stories. You have to be so concise and you have to keep moving. Keeping strands of all three stories working at the same time. No room for any flab in terms of narrative at all."

"I'd be fibbing if I said that this wasn't a mammoth undertaking," confesses Rupert. "But then the hardest struggles often lead to the best results. Not only are there three separate historical adventures for our gang, but also an overarching plot that holds the other stories together. The great result though is that we have three – or maybe even four – cliffhangers to end Part One. Now that's value for money!

"The bits I like the most are mainly thanks to Joss Agnew, who directed these episodes magnificently. You get so used to seeing your dialogue day in day out, some of the magic starts to wear a little thin. Then you see what the team has done with it and you fall in love with your story all over again."

▶▶ Episodes 11 and 12

Goodbye, Sarah Jane Smith

GUEST STARRING Julie Graham
WRITTEN BY Clayton Hickman and Gareth Roberts
DIRECTED BY Joss Agnew

The series comes to a dramatic climax when Sarah Jane finds an unexpected ally when it comes to saving the world, as co-author and one-time **DWM** editor, Clayton Hickman explains: "Ruby White, alien investigator, moves in round the corner from Sarah Jane. After all, Ealing is a hotbed of strange activity. Lis Sladen was really excited about this one, she knows exactly how Sarah Jane would react to any situation. She knows the character inside out, and gave attention to every line in a very emotional story for her. She nearly had us in tears, and we wrote the thing!"

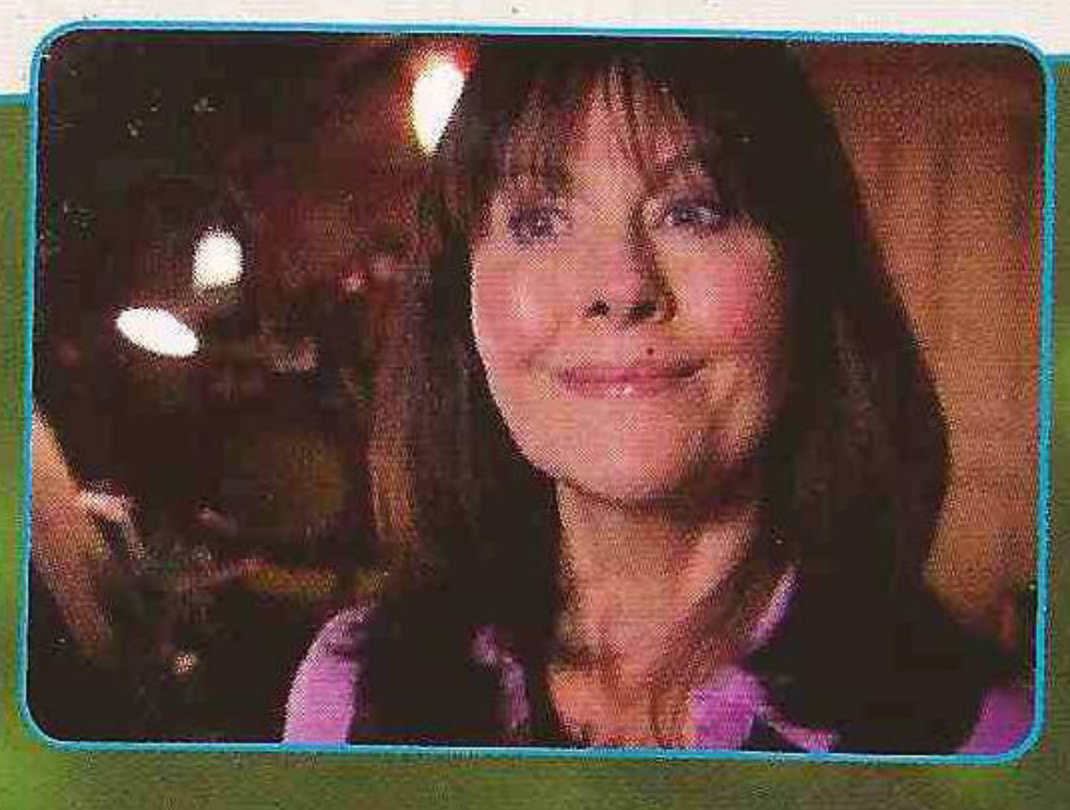
This isn't quite Clayton's first script for *The Sarah Jane Adventures* having co-authored (also with Gareth Roberts) the 2009 *Sarah Jane Comic Relief* sketch which co-starred Ronnie Corbett. However, *Goodbye, Sarah Jane Smith* is the first full *Sarah Jane* script to bear Clayton's name, and his first ever for television. But how do two people write a script together? "We sit side by side and take turns to type. It's how we've always worked when we've written together. Sometimes we make big lists of narrative points, sometimes we act things out. Gareth's impression of Rani is superb. And I do a mean Sarah Jane."

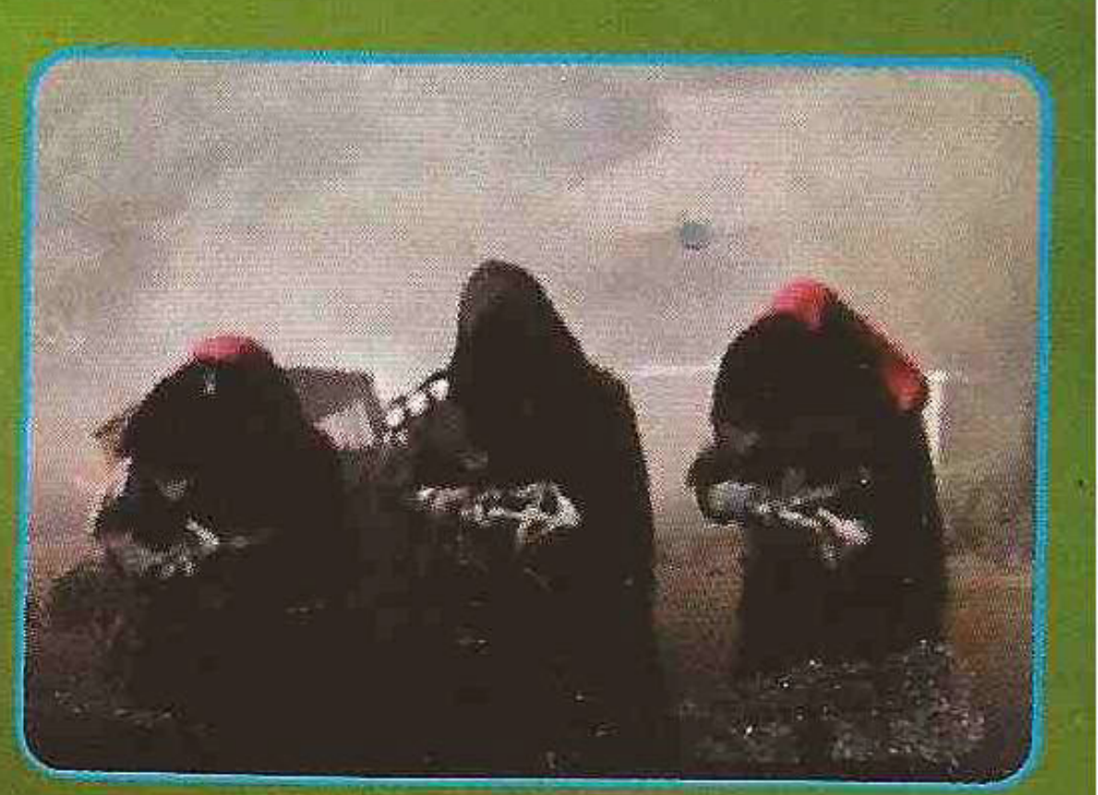
Phil Ford is enthusiastic about *Goodbye, Sarah Jane Smith* but feels that, as well as being a great romp, there are some quite serious elements. "We've always tried to touch on serious matters, like in *Eye of the Gorgon* when we talked about Alzheimer's. It doesn't get as deep as that in this one, but nevertheless... It's about Sarah Jane aging and the insecurities that can come about as you get older."

Ruby White is played by Julie Graham, well known for her portrayal of Abby Grant in the recent reimagined *Survivors* series and one of the stars of *Bonekickers*. "She was extraordinary," says Brian of Julie's casting opposite Lis Sladen. "It's a big *Sarah Jane* finale. We've got a spaceship. We venture up into the stars. The whole world is in peril and we see a brand new team come together to fight it."

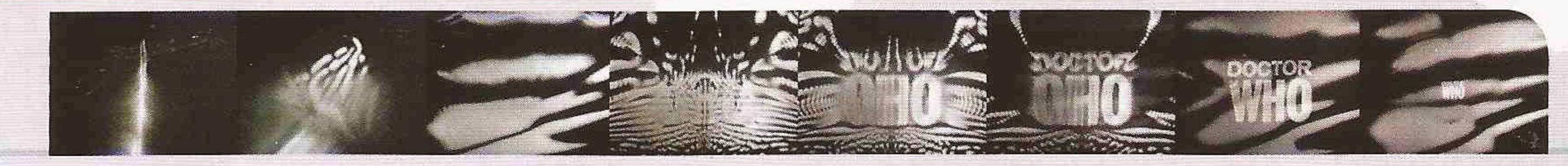
Realising aliens and spaceships is a normal day at the office for the *Sarah Jane Adventures* production team and one they achieve on a smaller budget than *Doctor Who* has. Gareth and Clayton's script is just as demanding, if not more so, than those that have gone before. "Everything we asked for we got. And some things we hadn't expected," says the delighted Clayton. "People are sometimes suspicious about BBC Wales being such a happy gang. But this was my first real writing assignment and the crew are just *unbelievably* good. I could not believe how diligent and clever everyone was. They'd solved every problem before it had even occurred to us. So I can only echo what everyone before me has said. BBC Wales is marvellous!" DWM

> **"I love that Avengers moment where Tara King and Emma Peel pass on the stairs, but that wouldn't be enough for Sarah Jane and Jo..."**
>
> – RUSSELL T DAVIES, EXECUTIVE PRODUCER





Lunatic **Alan Barnes** flies to the Moon in 1967 where the Doctor feels the gravity of an encounter with the Cybermen...

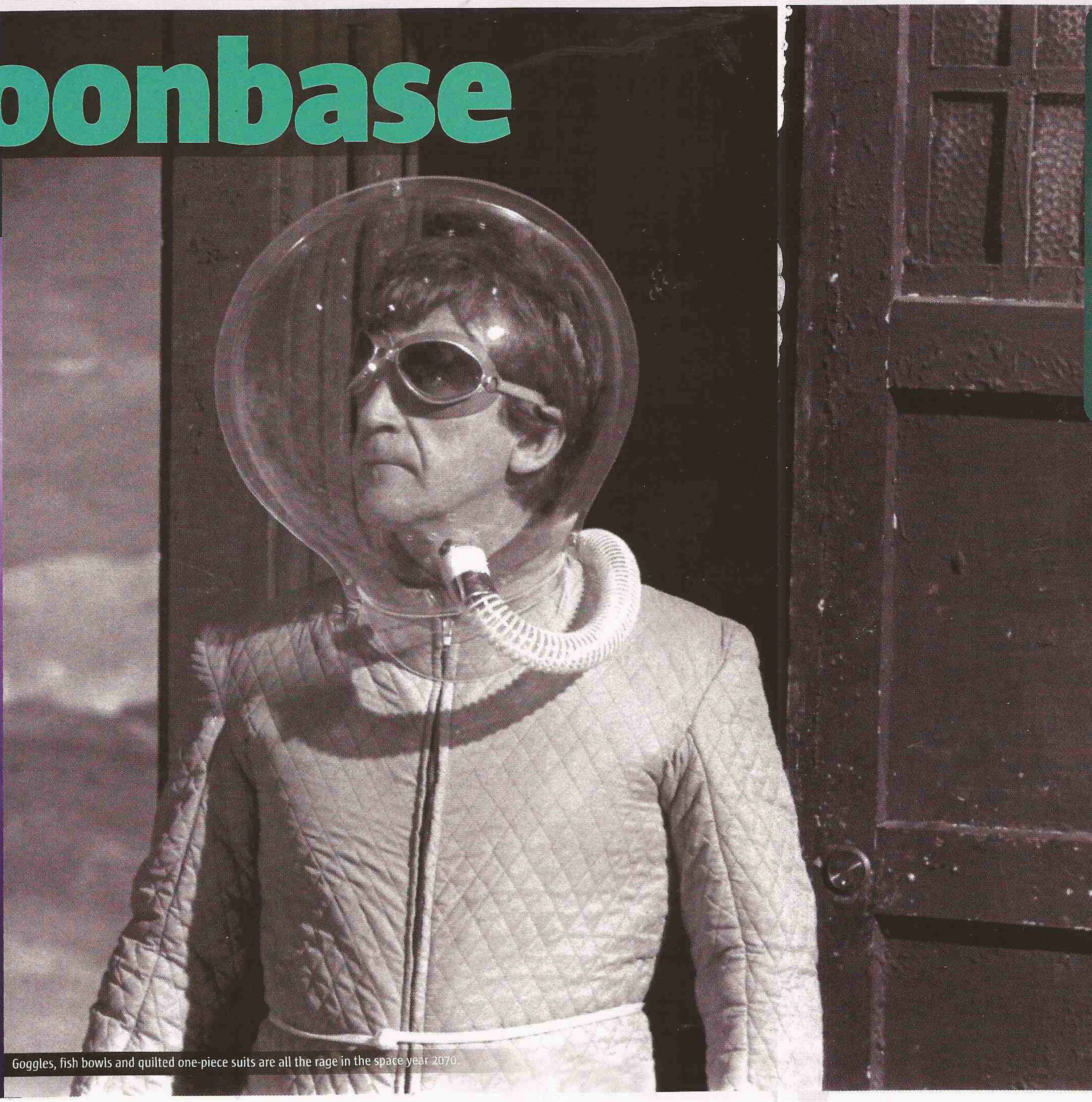


The Moonbase

"It was very simple. Only stupid Earth brains like yours would have been fooled."

The Moonbase (1967) is a sequel to *The Tenth Planet* (1966). Or should that read 'remake'? The parallels between the two are blindingly obvious: an isolated outpost of International Space Command/Control is infiltrated by the half-man, half-machine Cybermen, who are plotting to turn the human technology held there against the people of the planet Earth; the Doctor falls foul of the base's abrasive chief (Cutler/Hobson), who disbelieves his claims that the Cybermen are at work, and who has an awkward relationship with his remote ISC superior (Wigner/Rinberg); meanwhile, Ben and Polly – the only woman on the base – join forces with the base's international (but Western bloc-only) crew, helping to entirely destroy the Cybermen's original raiding party midway through both narratives. Even the name 'Schultz' is replicated – and when author Kit Pedler needs to pad out *The Moonbase*'s final episode, he throws in a blatant reprise of *The Tenth Planet*'s Zeus 4 subplot, where an ISC space capsule/relief rocket is destroyed after being deflected off-course, causing it to accelerate helplessly away into space.

So much for the similarities – and besides, *The Moonbase* is far from the only Second Doctor adventure to borrow *The Tenth Planet*'s 'base under siege' template! It's the differences that matter more – and *The Moonbase* does the one thing for the Cybermen that *The Tenth Planet* singularly failed to do: it makes them creepy. Entirely dehumanised, sneaking about in the dark, snatching bodies, disseminating infection, possessing the base doctor... *The Tenth Planet* may have introduced the Cybermen, but every other Cyber-story since owes no less to *The Moonbase*, the story that elevates them from one-off, also-ran monsters... and makes them icons of British science-fiction.



Goggles, fish bowls and quilted one-piece suits are all the rage in the space year 2070.

EPISODE 1
BROADCAST: 11 FEBRUARY 1967

Time travellers Ben (Michael Craze), Polly (Anneke Wills) and Jamie (Frazer Hines) hang on to the TARDIS console as Dr Who (Patrick Troughton) regains control of his buffeted Ship. "There must have been a reason for that," says the Doctor as the righted TARDIS comes in to land – on Mars, believes Polly, exactly as the Doctor intended...

The Moonbase continues directly on from the final episode of *The Underwater Menace* (1967): "I know, let's go to Mars," the Doctor determines, quite randomly – whereupon his TARDIS spins out of control.

Script editor Gerry Davis' *Moonbase* novelisation *Doctor Who and the Cybermen* (1975) seemingly writes *The Underwater Menace* out of history – which may have been a relief to some! He describes how 'Jamie had just joined the Doctor's motley crew', and implies that this is Jamie's first trip in the TARDIS, following on from *The Highlanders* (1966-67): '"... if it's always like this, ye can leave me back at Culloden field. I'd rather tak' my chances wi' the redcoats."' Davis continues: 'Luckily, while Jamie had the courage of a lion and all a Highland crofter's resourcefulness and cunning [?!?], he was a little thick, even by 1745 standards [!!!]. Otherwise, this sudden leap-frogging of two and a third centuries might have unhinged his reason...' Davis' maths in this quite remarkable paragraph are out: 1745 plus 233 years (or so) makes 1978 (or thereabouts) – far closer to the likely early 1970s date ascribed to *The Underwater Menace* than the 2070 setting of *The Moonbase*, both on TV and in print.

The TARDIS, however, materialises amid a lunar landscape.

All the 'lunar surface' scenes were filmed on 35mm stock at the BBC's Television Film Studios, Ealing – director Morris Barry electing to film the 2' high TARDIS model seen here overhead, from the lighting gantry: "I was petrified, absolutely petrified going up that ladder and finding all the stage crew, the lighting hands and so on, sitting there smoking themselves silly, eating their sandwiches..."

They're on the Moon, confirms the Doctor.

"This don't look like Mars to me," says Ben. "How would you know?" rejoins Polly, "You've never seen it." Retorts Ben: "No, Duchess, but I have seen pictures of the moon's surface and that's what this looks like..." In fact, the photographs of Mars' surface taken up to this point – on a flyby by the *Mariner* 4 probe, on 14 July 1965 – showed an atypical, crater-pitted, lunar-like landscape, and only the *Viking* 1 landing of 20 July 1976 would provide the first concrete evidence to the contrary.

"Oh well, you weren't too far out, were you?" sneers Ben, on learning the TARDIS' actual location. "Only about two hundred million miles..." The closest possible distance between Earth (ergo the Moon) and Mars is some 54.6m km (33.9m miles); the furthest, 401m km (249.2m miles) – so Ben's making a pretty wild guess!

The Doctor was aiming for Mars but the Moon is near enough.

'Even today, both **Japan's JAXA** and **Russia's RSFA** continue to work towards **the eventual establishment of a moonbase**, circa 2030...'

Davis' novelisation has Ben and Polly hailing from the 1970s – not 1966, as per the TV series. Which is why *this* version of Ben is able to allude to Neil Armstrong's "one giant leap", confessing: '"... always wanted to be an astronaut meself. First giant step and all that."'

The Doctor is all for moving on – but relents in the face of Ben and Polly's objections, agreeing to spend half an hour 'ashore'. He leads them to retrieve spacesuits from a chest...

At this point, Polly is seemingly intent on exiting the TARDIS despite the fact that she's still wearing her distinctly skimpy Atlantean togs!

Presumably, the chest is the same one from which the Doctor retrieved his 500 Year Diary in *The Power of the Daleks* (1966).

Unaware that a flying saucer rests on the ground close by, the travellers exit the TARDIS. Polly glimpses a mysterious glowing light beyond a crag...

... being the 'pulsating glow' the script specified as emitting from the saucer.

An overcranked film camera slowed down the human characters' moves in a bid to suggest the Moon's low gravity; in addition, Michael Craze and Anneke Wills (at least) were fitted with Kirby's Flying Ballet wires, to bounce about the lunar landscape. A quarter-size TARDIS model in the background suggested the characters were further away from the Ship than would otherwise have been possible in the confines of the film studio.

Unused to zero gravity, Jamie leaps over the rim of a crater...

The Moonbase was commissioned just as the production team made a spontaneous, spur-of-the-moment decision to add the character of Jamie to the TARDIS crew during pre-filming for *The Highlanders*. Writer Kit Pedler promptly KOd the Scot for the best part of the first two episodes, seemingly in a bid to minimise the need for rewrites.

His friends chase after him – and find themselves looking down on a domed base containing a massive cannon-like object.

According to *Evolution of Concepts for Lunar Bases* (1985), a paper by Stewart W Johnson and Ray S Leonard (downloadable from the Digital Library for Physics and Astonomy: *www.adsabs.harvard.edu*), the suggestion that 'man would one day... plant a colony on the moon' can be dated as far back as Bishop John Wilkins' *Discourse Concerning a New World and Another Planet*, in 1638 – but practical consideration of lunar base design only began in earnest as the space race heated up. In *Moon Base* (1960), TC Helvey proposed that such a base, not unlike Pedler's, might comprise 'inflated shells rigidized by a plastic hardening compound'. In 1963, Boeing designed Base Model 2, a six-man lunar base to be constructed in the aftermath of the Apollo landings; again, not unlike Pedler's base, it was to be powered by a nuclear thermoelectric plant.

Even in 2010, the dream is not yet over: Barack Obama may have cancelled NASA's Constellation Program, part of which involved the establishment of a lunar outpost, but both Japan's JAXA and Russia's RFSA continue to work towards the eventual establishment of a moonbase, circa 2030.

Two spacesuited figures exit the base, carrying the prostrate Jamie inside. Ben knocks on the sealed door, which slides open to admit the rest of the TARDIS crew.

In a Control Room, Scientist No 11 – Canadian 'Barker P' (Derek Calder) – collapses at his desk.

Gerry Davis' original brief to Pedler included the requirement to try out something new: "Instead of spreading the money for four episodes over several sets, we used it to get one really good one and then played the action around it. Rather like a stage

ESSENTIAL INFO

The Tenth Planet.

- *The Tenth Planet* (1966) had pitted the outgoing First Doctor against a new enemy, the remorseless, implacable Cybermen... who proved such a hit with viewers that a rematch – originally known as *Dr Who and the Return of the Cybermen* – was commissioned from *Tenth Planet* co-author Dr Christopher 'Kit' Pedler on 18 November 1966, less than three weeks after the final episode of *The Tenth Planet* had aired. Producer Innes Lloyd suggested setting the TARDIS down on the Moon – a significant gimmick in the era of the so-called 'space race', with NASA working all-out to put a man on the lunar surface before the end of the decade.
- During November 1966, William Emms' *The Imps* – the serial intended to run fifth, then sixth in the programme's fourth season – was abandoned; on 14 December, Pedler's Cybermen adventure took its place as Serial HH.
- Under the title *The Moonbase*, Pedler's scripts were delivered, late, on 23 December 1966 (Episodes 1 to 3) and 4 January 1967 (Episode 4) – less than a fortnight before cast and crew assembled for four days' pre-filming at Ealing Studios between 17 and 20 January, under the auspices of first-time *Doctor Who* director Morris Barry.
- All four episodes were recorded over four consecutive Saturdays, first at Riverside Studios, Hammersmith (Episodes 1 to 3), then at Lime Grove Studios (Episode 4) – beginning with Episode 1 on the night of Saturday 4 February, just one week ahead of transmission.
- On 21 July 1969, the original two-inch videotapes for all four episodes were cleared for wiping by the BBC Engineering Department. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (in 1967), Hong Kong, New Zealand, Singapore and Uganda (in or around 1969), and Zambia (in 1970).
- BBC Enterprises – then based at Villiers House, Ealing – retained film prints of all four episodes as late as 1974; by 1978, however, only Episodes 2 and 4 were found to have been retained at the BBC Film Library in Windmill Road, Brentford. Episodes 1 and 3 remain missing, presumed junked – as does a 25-second trailer compiled from Episode 1's film sequences, which aired immediately following transmission of Episode 4 of *The Underwater Menace*, on Saturday 4 February 1967.
- Nonetheless, fan-made soundtrack recordings and off-screen 'telesnaps' for all four episodes have enabled *The Moonbase* to be made commercially available on both CD and DVD. The telesnaps remain available to view at *www.bbc.co.uk/doctorwho/classic/photonovels/moonbase/index.shtml*

play..." Hence the Weather Control Room and its various anterooms adjacent to the dome – although it should be noted that, in the event, Pedler's script required at least six other studio sets, spread throughout the four episodes.

Nos 2 and 3 – Frenchman 'Benoit J' (André Maranne) and Dane 'Jensen N' [Nils] (Michael Wolf) – rush over to see black veins spreading over Barker's face.

Originally, Benoit was given the forename 'Jules' – hence the 'J' on his nameplate. When it was realised that this duplicated the forename given to No 10, he was renamed 'Roger' (or 'Roget' – the pronounciation varies!) – and given a neckerchief in an attempt to disguise that incriminating J.

BBC graphics designer Peter Netley used still photographs of Derek Calder to animate the veins spreading over the features of the unconscious Barker – named 'Peter' in the script.

Their No 1 – Hobson (Patrick Barr) – orders Barker taken to the Medical Unit, despite Dr Evans having gone down with the same affliction; a relief doctor is due to arrive on the next shuttle rocket. Hobson orders No 10 – Frenchman 'Faure J' [Jules] (Victor Pemberton) – to take over Barker's post, than asks Nils to call the scientists to assemble in the Weather Control Room.

Odd enough that twenty-first-century man Hobson asks Nils to raise the rest of the crew on "the blower"; odder still that the Dane should replicate his Biggles-like argot: "We've got a bit of a flap on up here..."

Nils, and some of the other scientists, often call Hobson 'Hobby' – a nickname that appears nowhere in the camera scripts.

No 6 – Kiwi 'Becket S' [Sam] (John Rolfe) – ushers in the Doctor, Ben and Polly, who asks Hobson if she can see Jamie; she's escorted to the Medical Unit by the returning Benoit. Hobson brings the Doctor and Ben into the main area, which the Doctor identifies as a weather control centre; the cannon-like Gravitron is what caused the TARDIS' bumpy landing. The year is 2070.

Specifically, October 2070 – or so Davis' novelisation has it, where the Cybermen's arrival on the moon is timed to 'exactly 4.30 a.m. on October 15th' [sic].

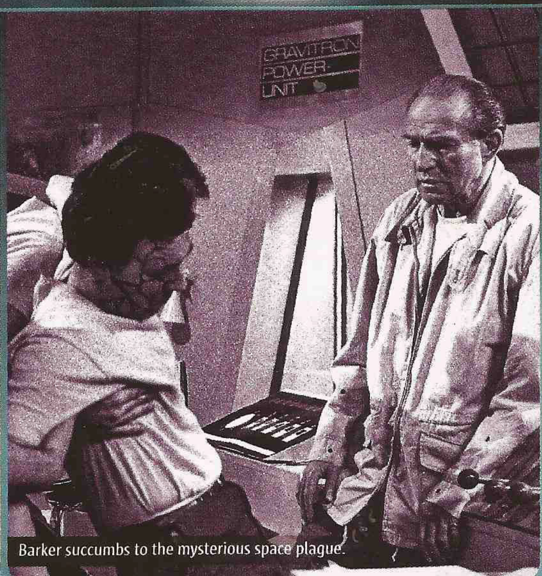
The Gravitron controls the Earth's tides, which in turn control the weather – all of which is plotted on a flat projection of the planet. An alarm buzzes; inside the Gravitron dome, No 5 – Australian 'Elliot J' [Jim] (Ron Pinnell) – collapses. The voice of International Space Control Headquarters (Alan Rowe) calls in to warn Hobson that the hurricane they were guiding is now 45 degrees off course, and is threatening Hawaii.

From 1947 right up to 1971, several large-scale US military and scientific programmes sought to investigate the possibility of modifying active hurricanes, by 'seeding' cyclones with dry ice or silver iodide – notably Projects 'Cirrus' and 'Stormfury'. According to Davis, however, the Gravitron was Pedler's own unique concept: 'It was his idea to have a machine that alienated gravity so you could change the tides and the way the weather was going.'

Bandy-legged Polly bounces about on the lunar surface.

No 13 – German 'Schultz F' [Franz] (Barry Ashton) – replaces Jim, while Hobson informs Space Control that three of his men have succumbed to a mystery virus in the last 24 hours. A suspicious noise ratio over the comms leads Nils to conclude that their conversation is being monitored. Indeed: someone not too far away from the base is listening in as Control orders the Moonbase put into quarantine.

All the music tracks in *The Moonbase* came from library sources. Heard here: Desmond Briscoe's *Group Shapes*, taken from *Electronic Sound Pictures* (1966).



Barker succumbs to the mysterious space plague.

The Doctor thinks he could be of use in the Medical Unit, where the concussed Jamie mutters feverishly about the "McCrimmon Piper" coming to get him...

"Well – *carry on, nurse*," Ben tells Polly – surely a direct reference to the biggest British box office hit of 1959?

Studying the bedbound No 4 – British medico 'Evans G' (Alan Rowe) – the Doctor wonders if this 'epidemic' is a real disease at all...

Sent to keep an eye on things in the Control Room, Ben asks Benoit if there's anything he can do to help... and is despatched to assist in the Food Store, where No 14 – Nigerian 'Adebayo R' [Ralph] (Mark Heath) – is disposing of a sackful of flour with a hole in it.

Ralph's flag labels him a Nigerian, but he speaks in a soft US accent.

Bags of 'Duck Concentrate', 'Algae Block' and 'Vegetable Pellets' were to be found on the shelves of the Store Room, according to the camera script.

Ben is sent off down a far aisle while Ralph goes to gather milk and sugar... but runs into a silver-clad figure that shoots sparks from its fingers, causing Ralph to collapse.

Music: *Sabre Dance*, from Eric Siday's *Musique Electronique*.

In the Medical Unit, the Doctor shows Polly an odd scrap of silver material he's found...

The point is never drawn out, but presumably the intention was to suggest he's found a piece of a Cyberman's suit, snagged on something or other. On TV, Polly refers to it as "A piece of silver paper" – no more than that. In his novelisation, Davis has Polly 'rubbing it between her fingers' and finding it 'extremely pliable': '"It's like some kind of metal. At least it feels like metal. Cold! But it's as flexible as a piece of cloth."'

Evans wakes, babbling about a "silver hand." He falls back upon the bed – dead, asserts the Doctor.

In the Control Room, Ben tells Hobson of Ralph's disappearance when the Doctor arrives, informing Hobson of Evans' demise. In the Medical Unit, Polly cries out as she glimpses a silver 'something' exiting a door just before the Doctor and Hobson, plus Nils and No 15 – New Zealander 'Stacey N' (John) [Arnold Chazen] – arrive.

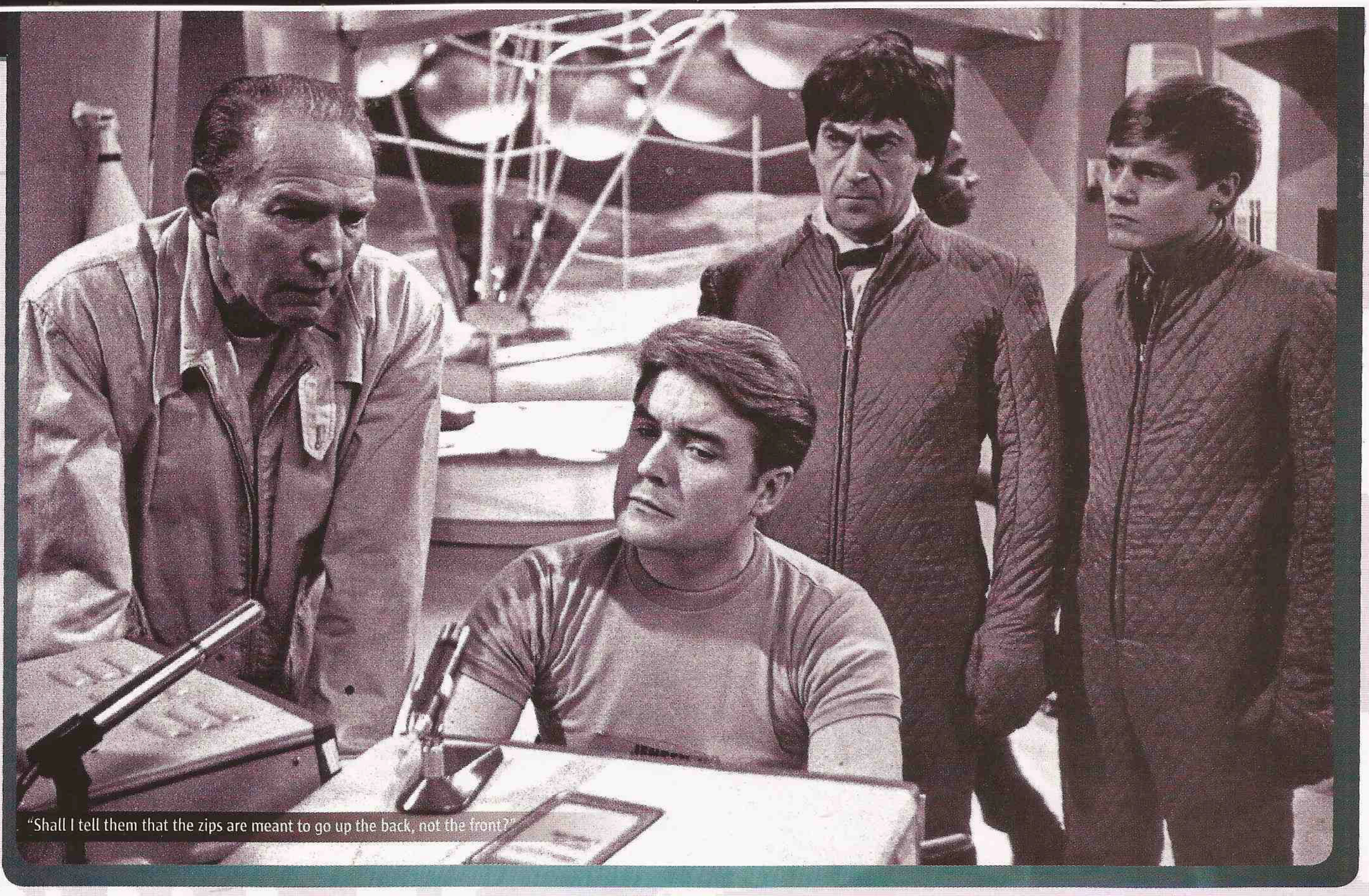
No 15 (named 'John' by Hobson, despite his being labelled with the initial 'N') was played by the late Arnold Chazen (born 1931) – the father of Debbie Chazen (1971-), later cast as Foon Van Hoff in *Voyage of the Damned* (2007).

BAGPIPES OF DOOM!

"The Piper. The McCrimmon Piper. Don't let him get me!" mutters Jamie in his Episode 1 delirium, recalling – so far as Polly can make out – "Some legend of his clan... this piper appears to a McCrimmon just before he dies."

In his *Letters on Demonology and Witchcraft* (1830), Sir Walter Scott (1771-1832) relates how: 'Several families of the Highlands of Scotland anciently laid claim to the distinction of an attendant spirit who performed the office of the Irish banshee' – that is, 'announcing the dissolution of those whose days were numbered'. In particular, Scott notes a 'phantom-chief' associated with the family of MacLean of Lochbuy, who 'Before the death of any of his race... gallops along the sea-beach near to the castle, announcing the event by cries and lamentations.'

He's not a piper, however – for the legend of the phantom McCrimmon appears to conflate banshee lore with 'ghost piper' stories, which are legion. Phantom pipers are said to haunt, among others, Fort George, near Inverness; Culzean Castle, Ayrshire; Duntrune Castle, Argyll; even the tunnels beneath Edinburgh Castle. Unsurprising, then, that the 'phantom piper' should have become such a well-worn trope in popular culture... and, specifically, in popular television of the 1960s – see, for example, episodes of Gerry Anderson's *Supercar* (*Phantom Piper*, 1961) and *Dr Finlay's Casebook* (*The Phantom Piper of Tannochbrae*, 1965). But perhaps the most pertinent – and most memorable – example is to be found in the John Lucarotti-authored *Avengers* episode *Castle De'ath*, first transmitted 28 October 1965. Here, the saga of one 'Black Jamie' is related as a cover for nefarious goings-on at the titular castle: formerly walled up in the East Tower, Jamie's phantom pipes may still be heard, playing the 'Lament of Glen De'ath'...



"Shall I tell them that the zips are meant to go up the back, not the front?"

Evans' bed is found to be empty, containing only pillows arranged in the shape of a man. Benoit rushes in, telling Hobson that another man has collapsed – causing the Gravitron to go off alignment again. All the scientists exit, followed by the Doctor. Coming to, Jamie asks Polly for water... but as soon as she's left, the silver 'something' reappears, crossing the room to study Jamie.

▶ Cue *Space Adventure* by Martin Slavin, which had featured extensively in *The Tenth Planet* (1966).

"It's you. The phantom piper!" cries Jamie as he comes face to face with a Cyberman...

EPISODE 2
BROADCAST: 18 FEBRUARY 1967

"Leave me – I'll not go with you," Jamie tells the 'piper' – and the Cyberman moves on, picking up Barker and carrying him away.

▶ Producer Innes Lloyd was keen to see the Cybermen costumes revamped: "The first ones... were put together in an awful hurry... We brought them back so soon because we felt there was a lot more that could be done with them. We wanted to change their image, make them more robotic." Eleven new Cybermen costumes were fabricated from Sandra Reid's revised design, now with an all-over vinyl body, three-fingered hands and a fully enclosed fibreglass helmet.

Polly again catches sight of it as she returns; her cries bring the Doctor, Ben, Hobson, Sam and Jules running.

▶ Originally created for *The Keys of Marinus: The Velvet Web* (1964), Brian Hodgson's 'Morpho' sound effect runs in the background of many of the Medical Unit scenes. (The 'brain conditioning' effect from the same story is often used to characterise the Cybermen's virus.)

Hobson scoffs when she names the creature she saw a Cyberman: "There were Cybermen, every child knows that – but they were all destroyed ages ago..."

▶ In Davis' novelisation, Polly's assertion comes as no surprise to the Doctor: 'The Doctor was standing over her, stroking her hair to calm her. "I thought as much. Don't worry, it's all right now."'

Hobson points out that no-one can leave the base without a spacesuit, but no spacesuits are missing. Suspicious, he demands the Doctor and his friends get off the moon – but the Doctor refuses, claiming "something evil" is at work. Hobson agrees to give the Doctor 24 hours to find the cause of the 'disease' – and shows him Dr Evans' pathological equipment. The Doctor tells Ben and Polly that everything needs to be examined – "Clothes, boots, food, towels, soap..." and sends them to fetch samples.

'Producer **Innes Lloyd was keen to see the Cybermen costumes revamped** – in total **eleven new costumes** were fabricated...'

▶ "Are you really a medical doctor?" Polly asks the Doctor. "Yes, I think I was once..." he replies. "I think I took a degree once in Glasgow. 1888, I think. Lister..." That's a lot of 'I thinks', and with good reason – his memory's at fault. Joseph Lister (1827-1912) was a surgeon who pioneered and championed the use of antisepsis – and who gave his name to Listerine mouthwash! Lister's name is invoked by Pedler, surely, to underscore the references to the base's "completely sterile" environment – but by 1888, Lister had long since moved on from the Glasgow Royal Infirmary, and had taken up a post at King's College Hospital, London. (The line is amended in Davis' novelisation, which tells us the Doctor took his degree in Edinburgh, 1870.)

Back in the Control Room, Hobson diagnoses a fault in the Gravitron as his men struggle to hold a hurricane in the Pacific. Controller Rinberg calls Hobson to tell him that Hurricane Lucy is over Miami – and refuses to allow Benoit to shut the Gravitron down. Hobson orders a full class A test on the machine – but as the scientists go about their checks, the Doctor enters, taking samples from their clothing.

▶ Benoit's outburst at the Doctor – "Qu'est-ce que vous fabriquez ici, imbécile d'idiot? Vous n'avez rien d'autre à faire? Vous croyez que nous sommes en train de nous amuser?" – means, very roughly: 'What are you up to here, you stupid idiot? Do you have nothing else to do? Do you think we're amusing ourselves?' None of this appeared in the camera script, where Benoit merely shouted 'Hey! Careful! Eh!' at the Doctor. Benoit's speech, and the Doctor's muttered "Enchanté, monsieur," was worked out in rehearsal, therefore – presumably by the Frenchman André Maranne.

Back in the Medical Unit, Ben tells Polly: "We're nearly out of this interferon stuff..."

▶ Interferons are a class of antiviral agent that bolster the immune system. In 1967, this was cutting-edge stuff: the [Type 1] interferon had been identified and named by London-based virologists Alick Isaacs (1921-67) and Jean Lindenmann just ten years earlier. (Isaacs, in fact, died on 26 January 1967, a little over two weeks before Episode 2 was recorded.)

The Doctor is ready to see you now...

Ben goes to consult with Hobson. Jamie comes ▶

round – but the Cybermen reappears, shocking Polly unconscious and carrying Jim away.

In the Control Room, Hobson is alerted to a five-second drop in air pressure. Simultaneously, in the Store Room, a heap of sacks lying against one wall collapses as a Cyberman pushes its way through a hole behind...

Music: *Anaesthesia*, from Siday's *Musique Electronique* – previously heard in *Inside the Spaceship* (1964).

The Gerry Davis novelisation spells out the Cybermen's method of egress in excruciating detail: 'The Cybermen had broken into the base by... burrowing up to the buried edge of the plastic dome. With their superior tools, they had cut out a neat square panel... hinged with a strong adhesive plaster so that it operated as a door' – a Cyber-catflap, basically!

Back in the Control Room, Sam reports that two pieces of the probe control antennae are missing. Noting that the strangers arrived in period 11, and the Gravitron had gone "up the spout" in period 12, Hobson tells Benoit it's time to "put that Doctor and his friends in cold storage."

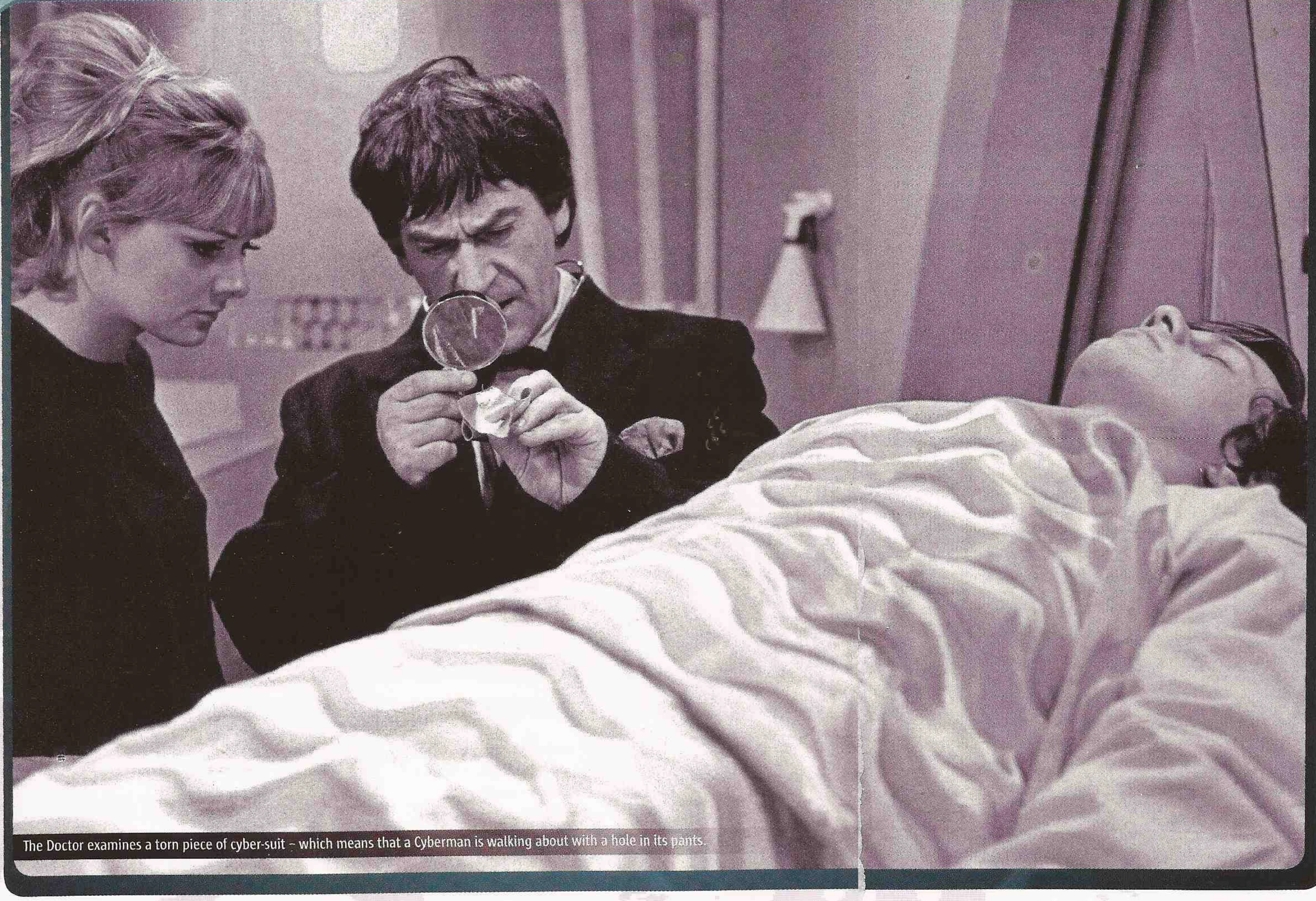
What does Hobson mean by this, exactly? Imprison them? Kill them?

Meanwhile, Sam orders Joe to tell Jules and Franz to go outside to look at the faulty antennae.

Davis' novelisation substitutes 'Frank and Luigi' for Jules and Franz.

The Doctor's analyses have drawn a blank. For Hobson's benefit, he makes out he may have found something – and tells Polly to "make some coffee to keep them all happy" in the meantime...

Out on the lunar surface, Jules and Franz approach the faulty antennae...



The Doctor examines a torn piece of cyber-suit – which means that a Cyberman is walking about with a hole in its pants.

> 'Unusually, ***The Moonbase*** is the **second consecutive story** in which we've been made privy to **the Doctor's internal monologue**...'

Music: *Moonscape*, from Siday's *Ultra-Sonic Perception* – previously heard in *The Space Museum* (1965).

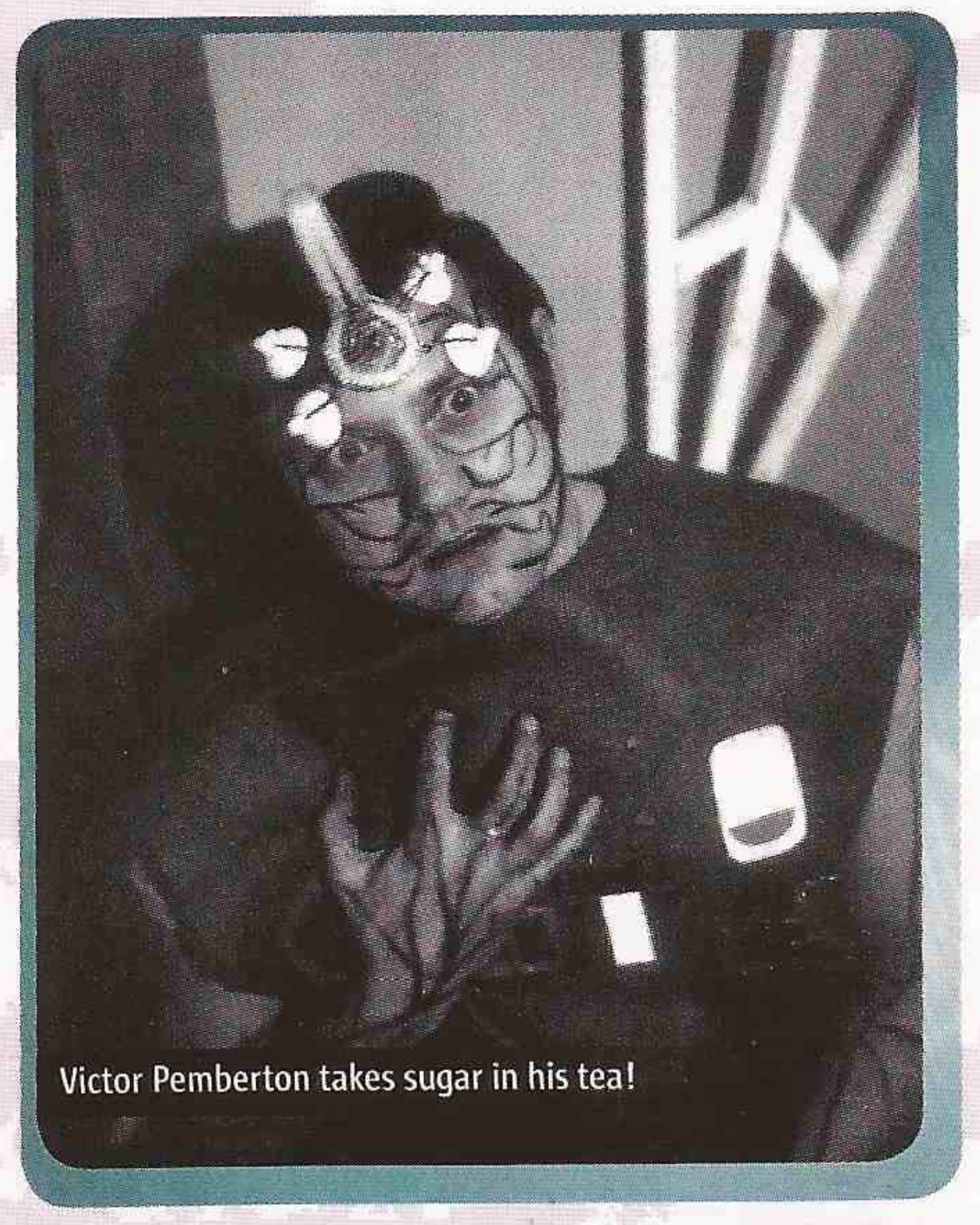
... but are clubbed to the ground by two Cybermen. Outside the Medical Unit, Polly serves coffee to John – who promptly collapses, black veins on his face. It's the sugar, realises the Doctor: "Don't you see? That's why the disease doesn't affect everyone... Not everyone takes it." Using a microscope, the Doctor identifies a large neurotropic virus in the sugar: the Cybermen have deliberately infected the base.

35mm stock footage from *Science and Life: Men and Machines* features here, indicating the microscopic virus.

Every square inch of the base has been searched, protests Hobson. "Did your men search in here?" asks the Doctor. The Doctor looks around – then approaches a bed, whose occupant is entirely covered by a blanket. All back away as the blanket is pushed aside – and a Cyberman steps down from the bed, levelling its weapon.

The Cyberman nearly tips the bed over, getting out of it!

Here, we see the Cybermen's new, rod-like weapon for the first time, neatly whipped out from a slot on the underside of its chest unit.



Victor Pemberton takes sugar in his tea!

EPISODE 3
BROADCAST: 25 FEBRUARY 1967

No 7 – Australian 'Anders R' [Bob] (Edward Phillips) – makes a move towards the Cyberman... but is shot dead by a second Cyberman, entering through the door. The first Cyberman (voiced by Peter Hawkins) contacts its ship: "Ready to start Operational System Three."

For *The Moonbase*, the Cybermen's voices were made more robotic, presumably to fit with their updated costumes. The sing-song technique of *The Tenth Planet* was replaced by a false palate, complete with a battery-powered buzzer, fitted inside Peter Hawkins' mouth: 'The trick was to mouth the words without speaking. The mouth cavity modulated the buzzing into words.'

Music: *Hypnosis*, from Siday's *Ultra-Sonic Perception*.

Hobson is informed that his men are not dead, but "altered". The Cybermen establish that Jamie has not received "neurotrope X" – and so is of no value. The Cybermen follow Hobson and the Doctor to the Control Room, telling Ben and Polly to remain behind: "If you leave you will be converted like the others..." Meanwhile, on the Cybermen's ship, Dr Evans, now wearing a metal headpiece, is tranferred into a capsule...

Music: *Suspended Animation*, again from Siday's *Ultra-Sonic Perception* – previously heard in *The Time Meddler: The Watcher* (1965).

The Cybermen enter the Control Room...

"But you were all killed..." gasps Benoit, catching sight of the metal monsters. Dialogue recorded but cut from the finished episode elaborated on the creatures' survival. Originally, Benoit's speech ran: "But you were all killed when – your planet – Mondas exploded in 1986." The first Cyberman then replied: "We were the first space travellers from Mondas. We left before it was destroyed. We have come from the planet Telos... We have returned to take the power you used to destroy Mondas."

Nonetheless, the next Cybermen adventure, *The Tomb of the Cybermen* (1967), sees the Doctor actually arrive on Telos – but nothing in his dialogue suggests he learned anything of the Moonbase Cybermen's origins, nor that he'd ever heard of 'Telos' before. (Certainly, Jamie's line "Cybermen? You mean to say they came from here?" tells us the Doctor never filled his companion in...)

"You are known to us," the first Cyberman told the Doctor, back in the Medical Unit. There's space, therefore, to wonder if the *Moonbase* Cybermen have encountered the Second Doctor before... In his book *Doctor Who: Cybermen* (Who Dares Publishing, 1988), later Cyberleader actor David Banks speculates that *The Moonbase* in fact documents the Cybermen's third sequential encounter with the Second Doctor – after *The Invasion* (1968, dated by Banks to circa 1979), then *The Wheel in Space* (also 1968, dated by Banks to the 'early 21st century' – possibly 2028). In this chronology, the Cybermen have yet to colonise Telos.

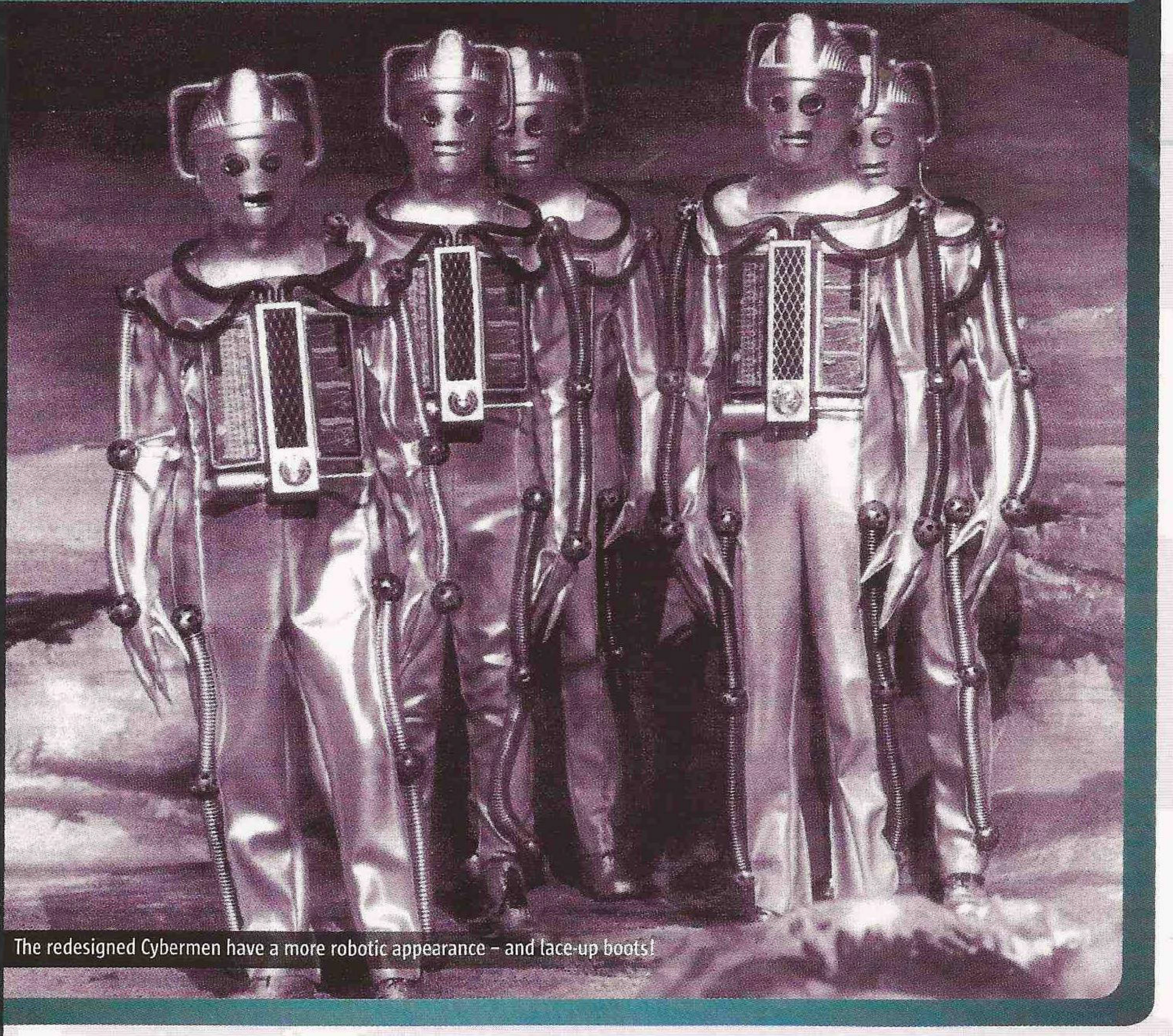
They intend to use the Gravitron to destroy the surface of the Earth – not for revenge, they insist, rather to "eliminate all dangers". The Cybermen entered the base by coming up under the surface and cutting their way in through the stores. The hole they made, realises Hobson, was the reason for the drops in air pressure.

"Clever. Clever. Clever..." Are the Cybermen congratulating Hobson, or themselves? If the latter – they may have eliminated fear from their brains, but smugness... no. In Davis' novelisation, the first Cyberman instead admonishes Hobson for not acting sooner to identify the cause of the pressure drops: '"No Cyberman would have neglected such a vital fact."'

In the Medical Unit, Jamie has now recovered. The Cybermen can't stand radiation, remembers Ben – but the Gravitron's thermonuclear power pack is inaccessible...

... and besides, it's running at about four million degrees, adds Ben, having suddenly acquired an unlikely understanding of twenty-first-century thermonuclear technology – very possibly as a result of Jamie being worked into Pedler's narrative at a late stage, causing various characters' functions and dialogue to be shifted around.

"In my day," suggests Jamie, "they used to sprinkle witches with holy water" – which causes Polly to wonder if the plastic units on the Cybermen's chests could be dissolved by something like nail varnish remover... Dr Evans, Jules and Ralph are ushered into the Control Room, all wearing metal headpieces. Hobson is told to order the Gravitron operators to stand down; the converted men take their places. Meanwhile, the Doctor realises that the converted men are under sonic control... and realises that the Cybermen are using them as tools because there's "something in here they don't like" – gravity, he tells himself.



The redesigned Cybermen have a more robotic appearance – and lace-up boots!

This is the second consecutive story in which we've been made privy to the Doctor's internal monologue (pre-recorded by Troughton, then played into the studio): at the top of *The Underwater Menace* Episode 1, we heard him hoping for an encounter with "Prehistoric monsters!"

The Cybermen order the Gravitron realigned, so they might devastate the Earth. Ben, meanwhile, has found spray guns to dispense 'Polly cocktail' – made up of solvents benzene, ether, alcohol, acetone and epoxypropane.

Ben's dialogue at the top of this scene – "This bottle holds the stuff that puts the fire out, and this cylinder pushes gas into the bottle..." – refers to the inner mechanism of a fire extinguisher, as Pedler intended would be used. At some point, it was decided to substitute spray guns for fire extinguishers – but no-one remembered to alter Ben's lines accordingly!

Jamie volunteers to assist; begrudgingly, Ben allows him to join the "men's work".

Here, it's implicit that Ben sees new shipmate Jamie as a rival for Polly's affections ("Look, mate, we don't want you cracking up on us. I'm sure Polly's very impressed...") – and, what's more, is prepared to fight for those affections, too: "Look, I said I was better," says Jamie. "Would you like me to prove it to you?" Rejoins Ben: "Any time, mate..." This potential love triangle isn't explored in subsequent stories, but it's fascinating to wonder where it might have led...!

While Ben and Jamie approach the Control Room...

"... aim these things at their chests and squirt like mad," Ben tells Jamie – a Bowdlerisation of his scripted line, "... squirt like 'ell."

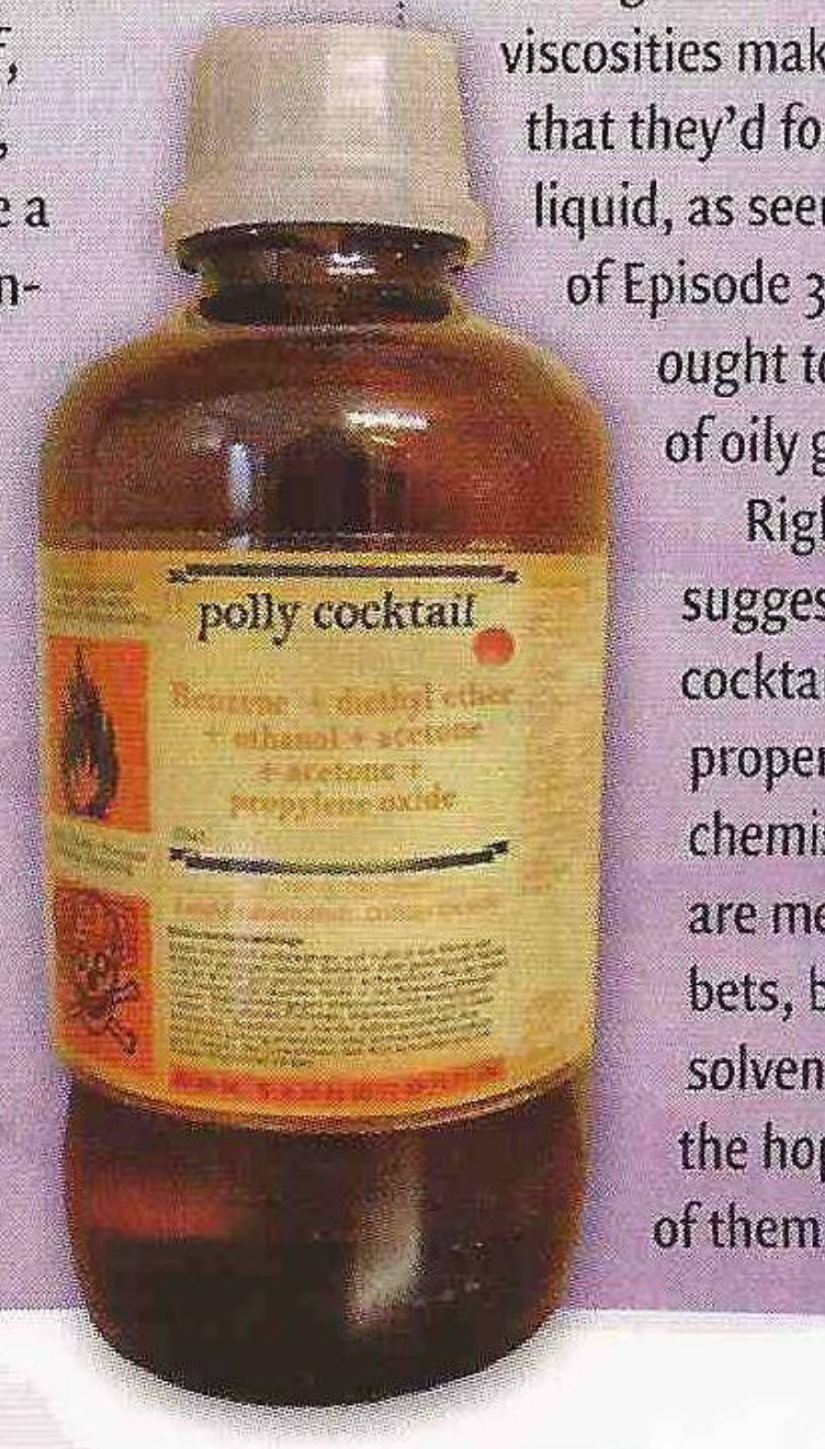
... the Doctor manipulates the Cybermen's sonic control box – causing the converted men to freeze. Ben and Jamie burst in, spraying the Cybermen's chest units with 'Polly cocktail'. The Cybermen collapse and die. On the Doctor's orders, Ben, Jamie and Polly remove the metal headpieces from the converted men in the Gravitron dome, who are then taken to the Medical Unit.

In Davis' novelisation, the scientists reward the efforts of 'the three youngsters' – Ben, Polly and Jamie – with 'a quick smile and a thumbs-up sign'. Outside in the corridor, Ben says 'in his usual blunt style: "An hour ago they were ready to chuck us out, now we're heroes!"'

POLLY COCKTAIL!

So what *would* happen if, like Polly, one made a Cybermen-killing cocktail of benzene [C_6H_6] + diethyl ether [ether] [$(C_2H_5)_2O$] + ethanol [alcohol] [C_2H_5OH] + acetone [$(CH_3)_2CO$] + propylene oxide [epoxypropane] [CH_3CHCH_2O]? Probably nothing, at room temperature – although these solvents' differing viscosities makes it highly unlikely that they'd form a nice clear liquid, as seen in 'telesnaps' of Episode 3; rather, the flask ought to have several layers of oily gunge.

Rightly, there's no suggestion that 'Polly cocktail' has any special properties in itself – chemists Ben and Polly are merely hedging their bets, bunging a load of solvents into one pot in the hope that one or more of them will affect the Cybermen. They've a point – if the acetone doesn't melt their plastic parts, the benzene will poison their remaining organic innards... and the ethanol will give them the mother of all hangovers.



All this, of course, is highly speculative, since **DWM** would never be so stupid as to try this out at home... and neither should you! But isn't it pretty astonishing that *Doctor Who* once contained a sequence giving young viewers a detailed list of highly dangerous, highly flammable solvents, with which to brew up a, quote, 'cocktail'? Surely it'd never, *ever* happen today!

Having lost contact with their cybernetic comrades, the Cybermen on the ship resolve to invade the Moonbase: "Prepare the weapons."

The Target Books telling has the order being given by Tarn, the Cyberleader – 'taller than his counterparts' with 'a noticeably deeper voice'. Since the Cyberleader only made its TV début in Gerry Davis' *Revenge of the Cybermen* (1975), its use in Davis' novelisation, published the same year, makes this a very early example of 'retconning' *Doctor Who* lore – rewriting the past to better fit the present.

Benoit heads out onto the lunar surface in search of Jules and Franz – and finds only their empty suits. He's menaced by a Cyberman – but its weapon does not work in a vacuum.

Music: *Conflict No 1*, from Siday's *Musique Electronique*.

Ben prepares to follow, bringing 'Polly cocktail' – this time in a glass flask, rather than a spray gun...

"Because, Duchess, it would evaporate in the vacuum before it hits 'em..." explains Ben – another example of his having temporarily acquired a sophisticated scientific sense!

The Cybermen pursues Benoit towards the airlock – but Ben is waiting, and hurls the flask at the Cyberman's chest unit.

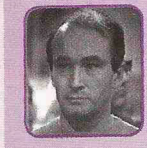
In the rehearsal script, a Lookout filled the dome-dwellers in on events on the lunar surface; his lines ultimately devolved to Nils.

In Davis' novelisation, Nils now climbs a ladder to 'a platform high above the Weather Control and Gravitron rooms, set in the apex of the dome' that functions as a look-out point. In the Target telling, it'll be from here that the Doctor, Ben, Polly and Hobson observe the Cybermen as they set out on their march...

Ben and Benoit re-enter the Control Room, where the Cybermen's ship has been detected some three kilometres away. The Doctor is asking Hobson how far the Gravitron can be lowered when Nils warns of something outside. Hobson peers through a telescope set up in the Gravitron dome – and sees an army of Cybermen emerging from their ship: "They're coming. Everybody inside, quick!"

WHERE ELSE HAVE I SEEN...?

JOHN ROLFE
Sam



Other Doctor Who appearances *The War Machines* (1966) as Captain; *The Green Death* (1973) as Fell. **Other TV/film appearances** See *The Fact of Fiction: The War Machines* [**DWM** 424].

PATRICK BARR (1908-85)
Hobson

TV appearances include *The Adventures of Robin Hood: Richard the Lion-Heart/Secret Mission* (1956) as Peregrinus; *The Avengers: Take Me to Your Leader* (1969) as Colonel Stonehouse; *Department S: The Bones of Byrom Blain* (1970) as Crawley; *Randall and Hopkirk (Deceased): You Can Always Find a Fall Guy* (1970) as Philip Yateman. **Film appearances include** *The Dam Busters* (1955) as Captain Joseph 'Mutt' Summers, CBE; *Billy Liar* (1963) as Insp MacDonald; *The Satanic Rites of Dracula* (1973) as Lord Carradine; *House of Whipcord* (1974) as Justice Bailey; *Octopussy* (1983) as British Ambassador.

ALAN ROWE (1926-2000)
Dr Evans/Voice of Space Control

Other Doctor Who appearances *The Time Warrior* (1973-4) as Edward of Wessex; *Horror of Fang Rock* (1977) as Skinsale; *Full Circle* (1980) as Garif. **Other TV/film appearances** See *The Fact of Fiction: The Time Warrior* [**DWM** 368].

ANDRÉ MARANNE (1926-92)
Benoit

TV appearances include *Jason King: Wanna Buy a Television Series?* (1971) as Insp Rosseau; *Fawlty Towers: Gourmet Night* (1975) as André; *Remington Steele: Steele At It* (1984) as Inspector Vouray; *Yes Minister: Party Games* (1984) as Maurice – European Commissioner; *A Very Peculiar Practice: Art and Illusion* (1988) as Saul Sieberman. **Film appearances include** *A Shot in the Dark* (1964)/*The Return of the Pink Panther* (1975)/*The Pink Panther Strikes Again* (1976)/*Revenge of the Pink Panther* (1978)/*Trail of the Pink Panther* (1982)/*Curse of the Pink Panther* (1983) as François; *Thunderball* (1965) as SPECTRE #10 [uncredited].

MICHAEL WOLF (1934-)
Nils

TV appearances include *The Baron: Diplomatic Immunity* as Kimitz/*Enemy of the State* (1966) as Albrecht; *Out of the Unknown: The Prophet* (1967) as Van Muller; *War and Remembrance* (1988-9) as Reichsmarshall Hermann Goering.

... before Jamie recalls them to the Control Room – where the Cybermen hail the Moonbase, demanding the occupants open the entry port. Hobson refuses, then attempts to call Space Control – but two Cybermen destroy the base's radio antenna.

Nils believes a relief rocket may already be on its way. Hobson instructs him to scan the flight path from Earth – but, just as the Doctor suspects, the Cybermen have already detected its approach from their ship, and order offensive action to be taken before the rocket arrives, in 15 minutes' time. On the surface, a Cyberman transmits a control signal...

In Davis' novelisation, this task falls to 'Krang', a Cyberman of some unspecified rank, who has 'a helmet similar to the Cyberleader's, a black one mounted on his silver trunk'.

... which rouses Dr Evans in sickbay, who replaces his headpiece...

Baffling that no-one had the wit to at least place the converted men's headpieces in another room – let alone destroy them!

...before knocking the attending Sam unconscious. While Hobson orders Nils to scan for local Cybermen transmissions, Evans takes possession of a discarded Cyberman weapon. Soon after, Polly takes coffee to the Doctor, in the dome – unwittingly passing Evans, who's now wearing Sam's tabard. Evans enters the Gravitron power unit, knocks out its operator – No 9, Benson J [Joe] (Alan Wells) – and dons his protective helmet.

No 9 is Joe Benson on TV; Joe 'Trueman' in Davis' novelisation.

Initially, Evans puts Benson's helmet on back-to-front...

The Doctor and Polly re-enter the Control Room just as the relief rocket is sighted, coming in from parking orbit. But the rocket suddenly changes course, into an escape orbit – and begins to accelerate towards the sun, deflected by a gravity weapon. Looking through into the power unit, they see Evans at the Gravitron controls.

... and in the meantime, Evans has had the wherewithal to replace his helmet, the right way round!

> 'Among the actors **playing the Cybermen** was one '**John Levine**' – who would go on to play **the recurring role of Sergeant Benton**...'

The marching Cybermen included 'John Levine' [sic] – who, as John Levene, would go on to play UNIT Corporal/Sergeant/Warrant Officer Benton, beginning with The Invasion.

The Doctor remains behind, looking out – then hurries back inside the Control Room as the march of the Cybermen continues...

EPISODE 4
BROADCAST: 4 MARCH 1967

The Doctor and Hobson re-enter the dome...

Why have them leave the dome at the end of Episode 3, if they're going to run back in, for no good reason, at the top of Episode 4?

In Davis' novelisation, the Doctor speculates that the Cybermen's march on the base '"is probably a show of strength, to scare us the way the Zulus used to scare their enemies with their famous slow march."' How very anthropological!

The moonbase, dominated by the weather-controlling gravitron probe.

The Cybermen prepare to fire their cyber-cannon.

The time travellers have stars in their eyes.

The Doctor tells Ben and Jamie to barricade the other converted men inside the Medical Unit...

▶ Since the Target Books text has Ben manning the look-out post at this point, the Doctor delegates this task to Jamie and Polly instead.

... but Jules, Franz and Barker have already been aroused by the time they arrive outside sickbay.

▶ Victor Pemberton, playing Jules, would go on to script-edit *The Tomb of the Cybermen* – and author *Fury From the Deep* (1968), too.

▶ This final episode, the only one of the four to be recorded at Lime Grove, was plagued by 'talkback' from the studio floor – most obviously at the beginning of this scene.

▶ It's Ralph and 'Geoffrey' who are revived in the Target telling.

Ben and Jamie use a bench to force Jules back inside. By now, Evans has aligned the Gravitron with the spring tide – meaning he could flood half of Europe. The Cybermen call the Control Room, claiming to be inside the base already. Suddenly, air begins to vent from the Control Room – the Cybermen have punctured the Gravitron dome. All reach for oxygen masks as Benoit and Hobson plug the hole with Hobson's jacket...

▶ ... revealing, at last, Hobson's identifying badge: No 1, 'Hobson T'. The 'T' is for... who knows? In his novelisation, Davis gives Hobson the forename 'Jack' – but the job of sealing the oxygen leak is given instead to Ben and Benoit, making their way along a high catwalk in a 'howling gale'.

▶ Davis also attempts to account for the Cybermen's reason for making the hole (with a laser beam, we're told), where Benoit tells Ben: '"They're just playing with us. They could cut the dome to ribbons with that thing."' Perhaps, speculates Ben, it was just a warning: '"Obviously they want the dome and Gravitron intact, if they can get it."'

... but the jacket is sucked out almost straight away, and they reach for Polly's discarded coffee tray instead. The Doctor realises the Gravitron has stopped; Evans is now unconscious.

▶ It's unclear exactly why the converted Evans collapses: perhaps he's fallen victim to the 'intense sonic fields' mentioned by Benoit in Episode 3; perhaps it's the oxygen deprivation. If the latter, punching the hole in the dome qualifies as a spectacular misjudgement on the Cybermen's part, given that Evans was (seemingly) moments away from engulfing Europe!

The Doctor removes Evans' headpiece, then hands Evans into the care of the returned Ben and Jamie.

▶ Exit Evans – likewise Jules, Franz and Barker, the 'forgotten men' of this adventure! What is to be done with them? Evans, certainly, had died – actually, properly, died – back in Episode 1, so it seems improbable that he could recover. Gerry Davis makes a token attempt to account for their afterlife towards the end of his novelisation, where the Doctor tells Hobson he has every hope for the men: '"I don't think they were ever really dead, in the true, medical sense. It may take them a while, but they'll recover."' *Really?*

Inside the dome, the Doctor tells Hobson he has an idea – but, looking out, Benoit sees two more Cybermen saucers coming in to land. The Cybermen hail the base, saying they have brought up reinforcements with other weapons: "You have one chance. You must open the entry port..." On the surface, Cybermen unpack a hefty container and begin to assemble a heavy weapon. They fire on the dome – but the beam is twice deflected into space... by the Gravitron's force field, realises Hobson. The Doctor asks if the Gravitron can be brought to bear on the lunar surface. Benoit takes the controls in the power unit; Polly relays the Doctor's instructions to him using hand signals.

▶ In Davis' novelisation, the Doctor supervises the action from the vantage-point of the catwalk around the inside of the dome: '... the Doctor was taking no chances. He pulled the belt of his trousers off and looped it around his arm and then onto the rail. If there was any local loss of gravity, he didn't want to be floating up to the top of the dome in the middle of all the action!' From here, he sees a ring of Cybermen surrounding the base, all bearing 'laser beam torches', and warns Hobson: '"There are about a dozen of them. They're going to attack the base from each side at once. Hurry, for heaven's sake."'

The Gravitron begins to lower – but it won't go below a certain point. Just in time, Hobson disables the angular cut-out. Benoit activates the Gravitron – and the Cybermen, plus their ships, float away into space.

▶ Alas, the Visual Effects department conspicuously failed to match the poetry of Pedler's stage directions here: 'CUT to three models of CYBERMAN space ships... rising slowly and massively into the air and then accelerating more and more rapidly... up into space as their gravity is neutralised', each of them becoming 'a speck in the space backdrop... like giant catherine wheels.' What ended up on screen... well, it isn't *that!*

As Hobson's men begin to once again take control of the world's weather, the Doctor, Ben, Polly and Jamie make a discreet exit. Beside the TARDIS, Polly glimpses a shooting star – the last of the Cybermen, hopes the Doctor...

▶ No chance: the day before Episode 4 was aired, Kit Pedler was commissioned to write *Dr Who and the Cyberman Planet*, soon to become *The Tomb of the Cybermen* [see *The Fact of Fiction*, **DWM** 411].

The TARDIS dematerialises. In flight, the Doctor suggests they take a look at the time scanner: "Instead of the normal picture showing where we are, it gives you a glimpse of the future." Polly gasps as the image on the scanner resolves itself into the shape of a giant claw...

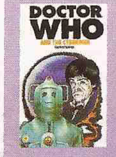
▶ Next Week: *The Macra Terror...*

▶▶ FURTHER INFO

DVD Episodes 2 and 4 included as part of three-disc set *Doctor Who: Lost in Time*
COMPANY BBC Worldwide
YEAR 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now

VIDEO Episodes 2 and 4 included as part of compilation *Doctor Who: Cybermen – The Early Years*
COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4813
AVAILABILITY Deleted

AUDIO CD
COMPANY BBC Radio Collection
YEAR 2001
NARRATOR Frazer Hines
AVAILABILITY Out now



NOVEL *Doctor Who and the Cybermen*
COMPANY Universal-Tandem Publishing Co Ltd/Target Books
YEAR 1974
BOOK NO 14
AUTHORS Gerry Davis
AVAILABILITY Out of print

Continuing his series examining *Doctor Who*'s greatest icons, **The Watcher** turns his steely gaze to the metal monsters of Mondas...

The Watcher's Guide to the CYBERMEN

Centuries ago by our Earth time, a race of men on the far-distant planet of Telos sought immortality. They perfected the art of cybernetics – the reproduction of machine functions in human beings. As bodies became old and diseased, they were replaced limb by limb, with plastic and steel.

Finally, even the human circulation and nervous system were recreated, and brains replaced by computers. The first Cybermen were born.

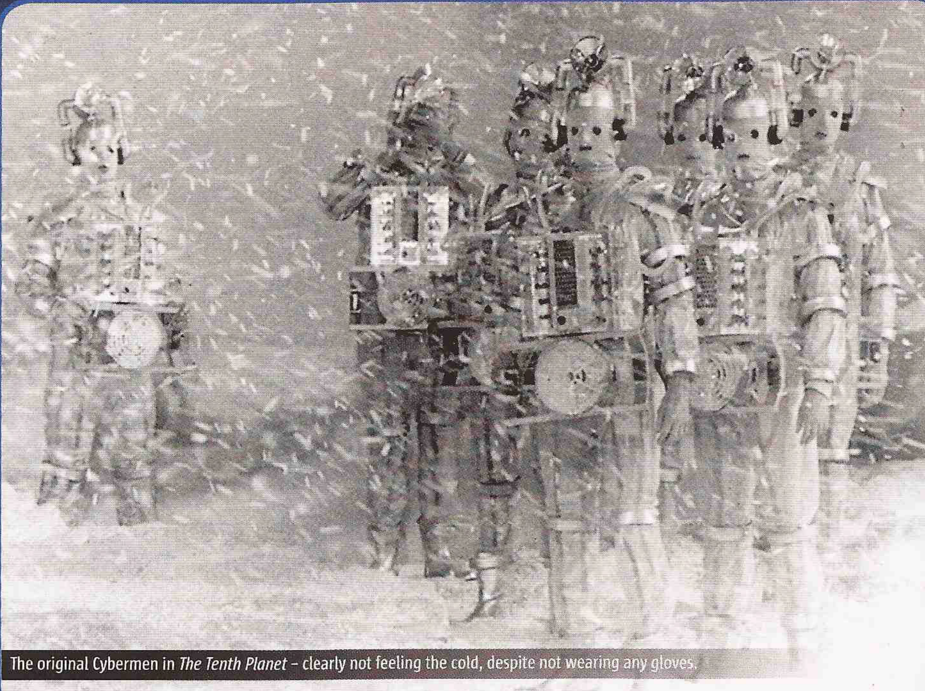
Their metal limbs gave them the strength of ten men, and their in-built respiratory system allowed them to live in the airless vacuum of space. They were immune to cold and heat, and immensely intelligent and resourceful.

Their main impediment was one that only a flesh and blood man would have recognised: they had no heart, no emotions, no feelings. They lived by the inexorable laws of pure logic. Love, hate, anger, even fear, were eliminated from their lives when the last flesh was replaced by plastic.

They achieved their immortality at a terrible price. They became dehumanised monsters. And, like human monsters down through all the ages of Earth, they became aware of the lack of love and feeling in their lives and substituted another goal – power!

From Doctor Who and the Cybermen
by Gerry Davis (1974)

> "You need not fear. Cybermen will remove fear. Cybermen will remove sex and class and colour and creed. You will become identical. You will become like us." **(DOOMSDAY)**


The original Cybermen in *The Tenth Planet* – clearly not feeling the cold, despite not wearing any gloves.

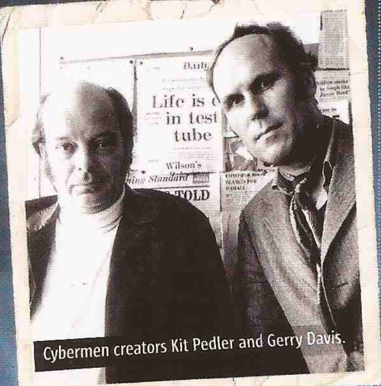
Long before the crew of the USS *Enterprise* came face to face with the Borg, viewers of *Doctor Who* were thrilling to another race of emotionless cybernetic assimilators. Marching out of an Antarctic blizzard in the First Doctor's 1966 swansong *The Tenth Planet*, the Cybermen changed the face of *Doctor Who* in more ways than one, carving themselves a place among the show's greatest monsters that has left them second only to the Daleks in their staying power and popularity. In fact, during the latter half of the 1960s they took pole position as the show's top-recurring monster, returning to menace Patrick Troughton's Doctor no fewer than four times during a period when things went a little quiet on the Dalek front. The Cybermen have since threatened almost every incarnation of the Time Lord, only missing out on the Eighth and Ninth Doctors (despite not encountering the Third during his original run, they gave him a few hairy moments in *The Five Doctors*).

While the likes of the Daleks and the Sontarans threaten to overwhelm the universe by sheer force of numbers, the Cybermen are a little different. They are the scavengers of the spaceways, latter-day Viking raiders whose plans often tend to be motivated not by conquest for its own sake, but by the simple struggle to survive. They seek to destabilize alliances between other races, to destroy peace conferences and to obliterate threats to the Cyber-race, before retreating in their cloaked spaceships and scuttling back to their hidden lairs. Most of all, they require human bodies to swell their dwindling numbers: each Cyberman was once a flesh-and-blood individual and, being unable to reproduce, the Cyber-race needs a constant supply of donors to ensure its survival.

The Cyber-conversion process

This remorseless plundering of human bodies is the key to the Cybermen's appeal: the most terrifying thing about them is not that they might delete us, but that they might *change* us. An expressionless parody of the human form, their mechanised voices droning the spine-chilling mantra "You belong to us, you shall be like us," the Cybermen threaten to cancel out our very humanity. That, indeed, is exactly how their creator Kit Pedler once described them: he called the Cybermen "the antithesis of everything I conceive to be human," a sentiment echoed by the Doctor's famous speech in *The Moonbase* about "things which act against everything we have ever believed in." By ridding themselves of emotions, the Cybermen have rid their lives of beauty, morality and meaning. They are the opposite of human, and that's why the Doctor has always found them such formidable opponents...

Kit and Caboodle


Cybermen creators Kit Pedler and Gerry Davis.

The Cybermen were the joint creation of 1960s *Doctor Who* script editor Gerry Davis (1930-1991) and his occasional writing partner Christopher 'Kit' Pedler (1927-1981). Gerry Davis was a television writer by trade, working on shows like *Coronation Street* and *United!* before his arrival on *Doctor Who*, but Kit Pedler's career in television began as a second string to the bow of his main profession, as head of the electron microscopy department at the University of London's Institute of Ophthalmology. A noted eye specialist, Dr Pedler wrote numerous academic papers with alluring titles like *The Retina of a Fruit Bat*, *The Nature of the Gecko Visual Cell: a Light and Electron Microscopic Study*, and *Multiple Oil Drops in the Photoreceptors of the Pigeon*. His first contribution to television was for the BBC's long-running science programme *Horizon*, and not long afterwards his own horizons were expanded when Gerry Davis lured him into the weird and wonderful world of *Doctor Who*.

Pedler was a man of decided opinions regarding advances in technology: generally speaking, he didn't approve of them one little bit. His first contribution to *Doctor Who* was the suggestion, in mid-1966, that Davis commission a story about London's brand-new Post Office Tower, which Pedler detested: the result was *Doctor Who*'s first 'mad computer' story, *The War Machines*, written by Ian Stuart Black. Besides his reservations about the burgeoning computer age, Pedler was also troubled by the era's medical advances in fields such as transplant surgery and artificial organs, and it was this concern which would lead to his most famous creation. The Cybermen were a lurid projection of Pedler's worst fears about the consequences of medical science gone mad.

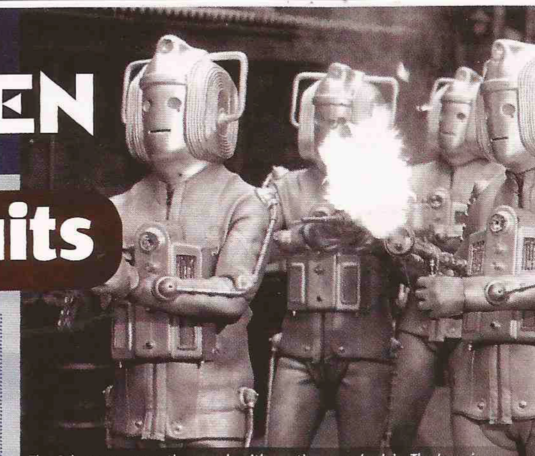
In 1970, television audiences saw Kit Pedler and Gerry Davis probing deeper into their mutual concerns about unchecked scientific progress with the launch of their thriller series *Doomwatch*, which chronicled the adventures of a secret government department whose job it was to keep a close eye on all things newfangled. The fearless boys and girls of *Doomwatch* investigated modern-day threats ranging from toxic waste, noise pollution and embryo research to jet-lag, wonder-drugs and even high-rise living. The series proved massively popular, attracting up to 12 million viewers.

1970s thriller *Doomwatch*.

Kit Pedler was in many ways an unusual choice of scientific adviser for *Doctor Who*. There was little that was conventional about his scientific outlook, and he was nothing if not a complex character. For all his outspokenness about the evils of pollution, he was an enthusiastic motor-racer – not among the most eco-friendly of pastimes – and despite his background in conventional medicine he pursued a keen interest in the more outlandish extremes of 'alternative' science: this was a man who, in the course of working on Thames Television's paranormal series *Mind Over Matter*, put ping-pong balls on his eyes while listening to white noise and attempting to channel images from telepaths. Let's just say that he probably wouldn't have seen eyeball to ping-pong ball with Richard Dawkins.

Such an eccentric view of the universe might go some way towards explaining why the early Cyber-adventures' quaint notions about space travel, planetary motion, the Doppler Effect, weapons that can turn planets into supernovas, and sealing punctures in moonbase walls with bags of sugar, don't always seem to bear out Gerry Davis' ambition to draft accurate 'hard science' into *Doctor Who*. And if the jaw-dropping medical advice dispensed throughout *The Moonbase* is anything to go by, we should probably be thankful that Pedler's day job saw him sticking to geckos, pigeons and fruit bats.

Moon Boots & Pressure Suits



The Cybermen go on the march with another new look in *The Invasion*.

From cloth faces to steel masks, from human hands to cricket gloves, the Cybermen are forever upgrading their skin of metal. Let's have a militaristic march through the main points...

The Tenth Planet

Line up all the Cyber-designs in a row, and there's no denying that the original models are the least congruous of the lot – perhaps because their Mondasian science has progressed along different lines from that of their Telosian cousins (but let's not get into all that, because the ins and outs of the Cyber-time-frame are so convoluted that you could spend an entire book trying to make sense of it: just ask erstwhile Cyberleader actor David Banks, whose 1988 tome *Cybermen* valiantly attempted to do exactly that). The earliest Cybermen are unsettlingly strange, cloth-faced, clown-mouthed creatures who could have wandered in from a German expressionist film or a Dada cabaret of the early twentieth century. Their outsized head-dressings and chest units are less integrated into the body than those of their successors, with weaponry consisting of a large oblong shield-like affair which detaches from the base of the chest unit. A couple of particularly uncanny touches are their hands (which are unadorned and recognisably human), and their mouths (which open into a wide 'O' and then stop moving altogether as their speech issues forth).

The Moonbase

A radical redesign sees the Cybermen adopting simpler, smoother and more metallic lines. The headpieces are now solid metal, with the formerly free-standing 'miner's light' and 'handlebars' incorporated into the helmet. The bodies are baggy silver one-pieces decorated with piping whose junction-points bear a suspicious resemblance to plastic airflow balls, and their hands now consist of three pointed silver digits. The chest units are smaller, as are the weapons, which now consist of nifty sidearms clipped to the base of the chest units. They're also equipped with a great big laser-cannon, and can zap humans with an electrical discharge from their hands. The unforgettably weird, querulous voices of the original Cybermen are now replaced by the familiar robotic drone which will persist, with a few variations in pitch and distortion, for the remainder of the 1960s. The mouthpiece contains a metal shutter which snaps open during speech, a feature which remains for the next two stories. And on their feet? Doctor Marten's lace-up boots. Sprayed silver, of course.

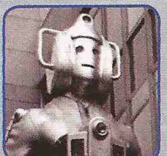
The Tomb of the Cybermen

Besides some new bits of piping and the replacement of the Doc Martens with silver wellies, the principal Cyber-army is essentially identical to that seen in *The Moonbase*. However, history is in the making with the arrival of our first Cybermats (see box, below) and the mighty Cyber Controller, who towers above his minions and is devoid of both ear-handles and chest unit, but sports some flickering lights within his bulbous, veiny helmet.

The Wheel in Space

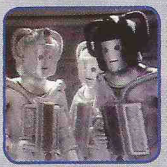
Another redesign sees the Cybermen abandoning their baggy trousers in favour of tight-fitting wetsuits, and for the first time their eyes (and, on this occasion, their mouths too) are marked with a distinctive 'tear-drop' decoration. The piping is a little more high-tech, and the three fingers now look as if they've got thimbles stuck on the end. They can still do the finger-zapping thing, but their principal death-rays are now fitted into their chest units. In something of a Cyber-economy-drive there are a grand total of three costumes, but there's a veritable swarm of Cybermats: slightly redesigned, they now have bulging eyes and their antennae have disappeared.

The Invasion



The basic wetsuit stylings remain largely the same, but the chest units are new and the heads are heavily redesigned: for the first time the 'ear-muffs' extend from top to bottom, giving a strikingly different look. The wetsuits are looking a trifle obvious, with zip-up jackets and telltale gussets. For the first time since *The Tenth Planet* we're back to five fingers, the better to manipulate the new rifle-like sidearms which supplement the chest-unit weaponry.

Revenge of the Cybermen



Essentially a chunkier, less obviously wetsuit-based reimagining of the previous models, these Cybermen have thicker piping, heavily ridged jug-handles and padding which gives them a solid,

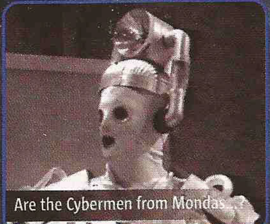
Telos all about it!

So, which planet can lay claim to being the original birthplace of the Cybermen? Is it Mondas, the eponymous *Tenth Planet* on which the silver soldiers come wandering through space in their debut adventure? Or is it Telos, the barren Cyber-world later visited by the Second and Sixth Doctors? Or is it present-day Earth in an alternative dimension, as revealed in *Rise of the Cybermen* and *The Age of Steel*?

It's all rather confusing really, and if you're expecting a definitive answer then you might be disappointed. When making *The Tenth Planet*, the production team had no particular long-term plans to bring their latest monsters back for a rematch, and the Cybermen's home planet of Mondas duly goes kaboom in the final episode. When the Cybermen next return in *The Moonbase* there's no mention of a home planet, although a deleted scene had them explaining that the Cyber-race had already colonised a new planet, Telos, before Mondas so carelessly drifted off through space and exploded. On screen it's not until *The Tomb of the Cybermen* that we learn of the existence of Telos. When novelising the first two Cyber-stories in the 1970s, the creatures' co-creator Gerry Davis took the opportunity to retrofit the explanations (see the opening passage from *Doctor Who and the Cybermen*, Davis's novelisation of *The Moonbase*), contradicting the cut scene from *The Moonbase* by revealing that Telos was the Cybermen's original birthplace. Later, when "forced to leave Telos" for some unexplained reason, they settled on Mondas.

But wait! The plot thickens. The 1982 adventure *Earthshock* turns it back around and flatly contradicts this account, stating that the Cybermen originally came from Mondas, while 1985's *Attack of the Cybermen* goes on to explain that the Cybermen later colonised Telos because they wanted to make use of the refrigerated cities constructed by the indigenous Cryons. Meanwhile, in 1975's *Revenge of the Cybermen* the Doctor reveals that the creatures have "no home planet," which would seem to suggest that Telos is, at some point, destroyed in the Cyber-wars.

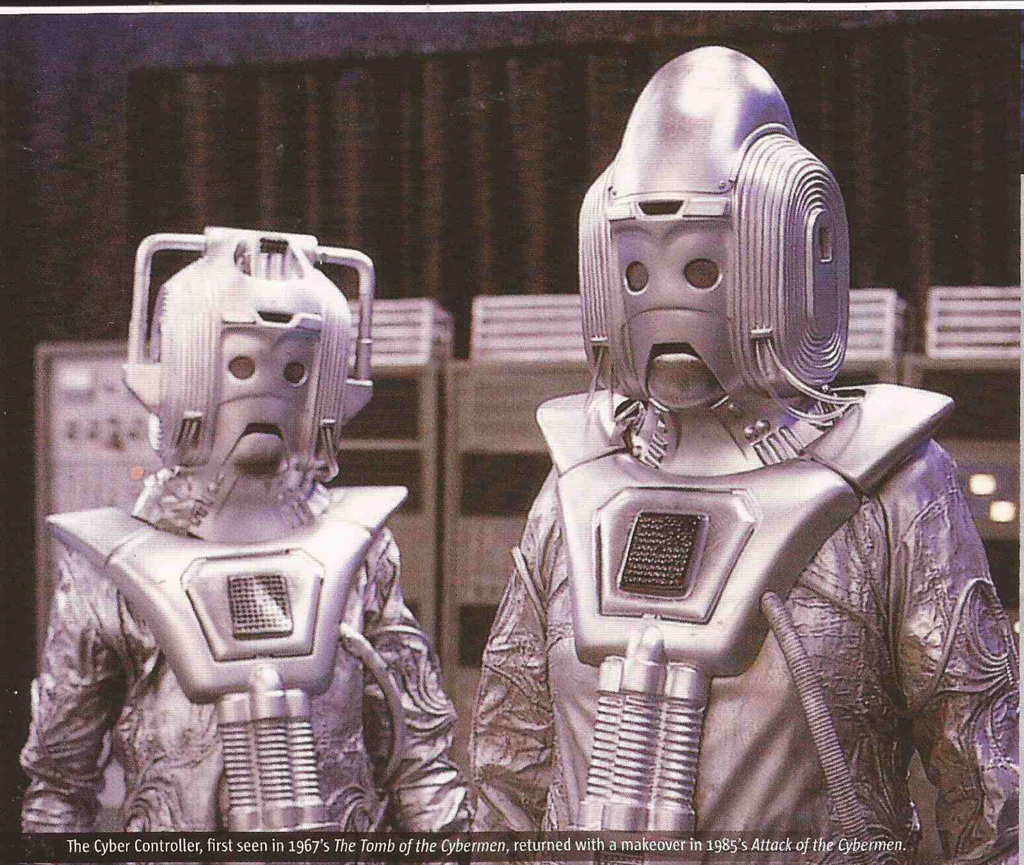
So far, so confusing. Now we come to 2006's *Rise of the Cybermen*, which appears to present a wholly incompatible version of Cyber-history: these Cybermen are created on a parallel Earth by John Lumic, the owner of Cybus Industries, and rather than consisting of human bodies augmented by cybernetic implants, the Lumic Cybermen are wholly robotic constructs with a human brain implanted in each. You'd be forgiven for concluding that this lot are a completely different race, but hold on a minute: 2008's *The Next Doctor* reveals that some of these parallel-Earth Cybermen managed to escape into our dimension from the Void to which they were banished in 2006's *Doomsday*, while the Lumic-style Cyber-head that molests Amy in 2010's *The Pandorica Opens* contains not just a brain but a complete human skull: this would suggest that the post-Void diaspora of Cybermen have begun to convert humans in the gruesome surgical style originally seen in stories like *Tomb* and *Attack*. It's entirely possible that other pockets of these same refugee Cybermen, already encountered as far afield as Roman Britain and Victorian London, could have begun to spread across the universe, and that they might eventually make planetfall on Mondas and Telos... at which point we've come full circle!



Are the Cybermen from Mondas...

... or from Telos...?

... or a terrifying alternative Earth?



The Cyber Controller, first seen in 1967's *The Tomb of the Cybermen*, returned with a makeover in 1985's *Attack of the Cybermen*.

powerful and rather hunchbacked appearance. For the first time the term 'Cyberleader' is used on screen, and for the first time he is distinguished from his subordinates by the black livery on his headpiece. Weaponry now takes the form of four gun-barrels fitted into the helmet, and the voices are markedly less electronic and, for the first time, are provided by the actors inside the costumes. The Cybermats are back too: they're twice the size of their 1960s predecessors, and devoid of eyes or antennae.

Earthshock & The Five Doctors

Revamped for their first appearance in seven years, the Cybermen enter the 1980s resplendent in baggy silver-sprayed pressure suits adapted from those worn by fighter pilots. The chest units now extend over the shoulders and around the neck in a solid carapace, while the heads offer a glitzy revision of the previous two models. Gone are the tear-drops, while the mouthpiece is now a rather doleful-looking downturned opening with a transparent chin, revealing a silvery but apparently organic remnant of the once-human warrior within. Once again, and for the remainder of the 1980s, the actors in the Cyber-suits provide the voices, which are electronically modulated but seemingly more emotional than before. There are new shoulder-slung cylindrical firearms, the hands are chunky motorbike gloves, and the footwear is that of the well-dressed 1980s skiing enthusiast: moon boots!

Attack of the Cybermen

The rank and file of the Cyber-army remain the *Earthshock* models, although the transparent mouthpiece has become opaque and we're back to lace-up boots again. Elsewhere we have a couple of innovations: there's a handful of jet-black Cybermen among the troops, and leading them is a 1980s update of the Controller previously seen in *Tomb*: once again he's dome-headed and huge. Even huger than before, in fact, and not in a good way.

Silver Nemesis

In keeping with the story's title, they've never looked more silvery: buffed up to a blinding chrome glare, these Cybermen are a subtle revamp of the models we've seen since *Earthshock*. The hands are now chunky cricket-glove affairs, while a fresh array of Cybergadgets includes a bleepy gold-detector and some beefy new firearms.

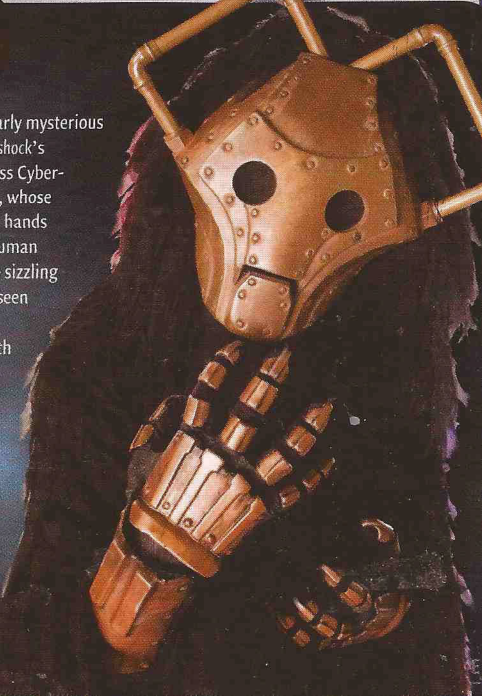
Rise of the Cybermen/ The Age of Steel, Army of Ghosts/Doomsday, The Next Doctor & The Pandorica Opens

The Cybermen enter the twenty-first century with a top-to-toe refit that owes a little something to the machine-men seen in the likes of *The Terminator* and *Transformers*. Gone are the baggy pressure-suits of yore, and in their place comes plated body armour and a more solid, steely carapace. Weaponry is once more built-in, this time in the shape of a retractable gun fitted in the forearm. Lace-ups and moon boots are banished at last, replaced by customized Cyber-feet. The voices are reminiscent of the later 1960s Cybermen from *The Wheel in Space* and *The Invasion*, and there's a blue light inside the mouthpiece to indicate speech. *The Age of Steel* features a new Cyberleader with glowing eyes and a visible brain in his headpiece, while besides introducing the Cybershades (see box, below), the 2008 Christmas Special *The Next Doctor* unveils the remarkable spectacle of the Cyber-King: a giant Cyberman-shaped behemoth, hundreds of feet tall, which the Doctor describes as a 'dreadnought-class' invasion ship. With devastating firepower in its giant arms, and a Cyber-factory built into its chest, the Cyber-King is an entire Cyber-city on legs. Pity they entrusted its operation to the all-too-human Miss Hartigan... ►

Mats, Shades & Androids!

From Cyberships to Cyberbombs, from Cyberweapons to Cyberplanners, the metallic marauders from Mondas have never been slow to accessorize. Foremost among their Cybersidelines is the cute but deadly Cybermat, a sort of scuttling segmented silverfish which feeds off human brainwaves (in *The Tomb of the Cybermen*), whose glowing eyes can zap the unwary at a distance of several paces (in *The Wheel in Space*), and whose bite can deliver a lethal dose of Cyberplague (in *Revenge of the Cybermen*). In the 2010 adventure game *Blood of the Cybermen*, the bite of a Cybermat instead transforms the victim into a Cyberslave. It's never been made entirely clear whether the Cybermats are simply robotic drones or are, like their masters, organic life-forms subjected to cybernetic conversion. The latter is certainly the case in the spin-off novel *Illegal Alien* and in the audio adventure *Spare Parts*, but in the televised series we've yet to hear anything more forthcoming than the Second Doctor's description of the Cybermats as "a form of metallic life."

Similarly mysterious are *Earthshock*'s featureless Cyber-androids, whose explosive hands reduce human beings to sizzling pizzas, and the Cybershades seen in *The Next Doctor*, which are strange, shaggy creatures with Cyber-faces and an ape-like agility that puts their stomping masters to shame. The Tenth Doctor suggests that the Cybershades are a more primitive variety of the Lumic Cybermen, using the brain of a cat or a dog. Ewww.



CYBERMEN Adventures

The Tenth Planet
by Kit Pedler and Gerry Davis (4 episodes, 1966)
In the futuristic space year 1986, the TARDIS arrives at a tracking station in the Antarctic. So do some visitors from the wandering planet Mondas...

The Moonbase by Kit Pedler (4 episodes, 1967)
In the futuristic space year 2070, the TARDIS arrives at a weather-control station on the moon. So do some visitors from the stationary planet Telos...

The Tomb of the Cybermen
by Kit Pedler and Gerry Davis (4 episodes, 1967)
With the Cybermen believed long since extinct, an archaeological expedition to Telos unearths and opens their long-lost tombs. *Big* mistake...

The Wheel in Space
by David Whitaker (6 episodes, 1968)
The Cybermen launch a devilishly complicated plan to conquer the planet Earth which begins with the unleashing of Cybermats on a space station.

The Invasion by Derrick Sherwin (8 episodes, 1968)
The Cybermen's latest attempt to subjugate humanity finds them hiding in the London sewers and unwisely teaming up with a double-dealing industrialist.

Revenge of the Cybermen
by Gerry Davis (4 episodes, 1975)
The Cybermen launch a devilishly complicated plan to destroy the planet Voga which begins with the unleashing of Cybermats on a space station.

Earthshock by Eric Saward (4 episodes, 1982)
The Cybermen try to destroy the Earth by planting a bomb in its caves and then, when that fails, crashing a spacecraft into it. Didn't work last time either.

The Five Doctors by Terrance Dicks (1 episode, 1983)
As the first five Doctors are kidnapped from their time-streams and set down in Gallifrey's Death Zone, the Cybermen are among the terrors awaiting them...

Attack of the Cybermen
by Paula Moore (2 episodes, 1985)
The Cybermen's latest attempt to subjugate humanity finds them hiding in the London sewers and unwisely teaming up with a double-dealing alien mercenary.

Silver Nemesis by Kevin Clarke (3 episodes, 1988)
As a comet approaches Earth, an alien super-weapon is the prize being sought by a Nazi war criminal, a Jacobean sorceress and a squadron of Cybermen.

Rise of the Cybermen/The Age of Steel
by Tom MacRae (2 episodes, 2006)
On a parallel Earth, business tycoon John Lumic of Cybus Industries is kidnapping the homeless to give them "the ultimate upgrade." It can't end well.

Army of Ghosts/Doomsday
by Russell T Davies (2 episodes, 2006)
The parallel-Earth Cybermen create a portal between their dimension and our own, inadvertently opening the way for the Daleks to invade. Cue all-out war!

The Next Doctor
by Russell T Davies (1 episode, 2008)
Having escaped from the Void, the Cybermen mount a fresh attack on Earth, this time targeting London in the year 1851.

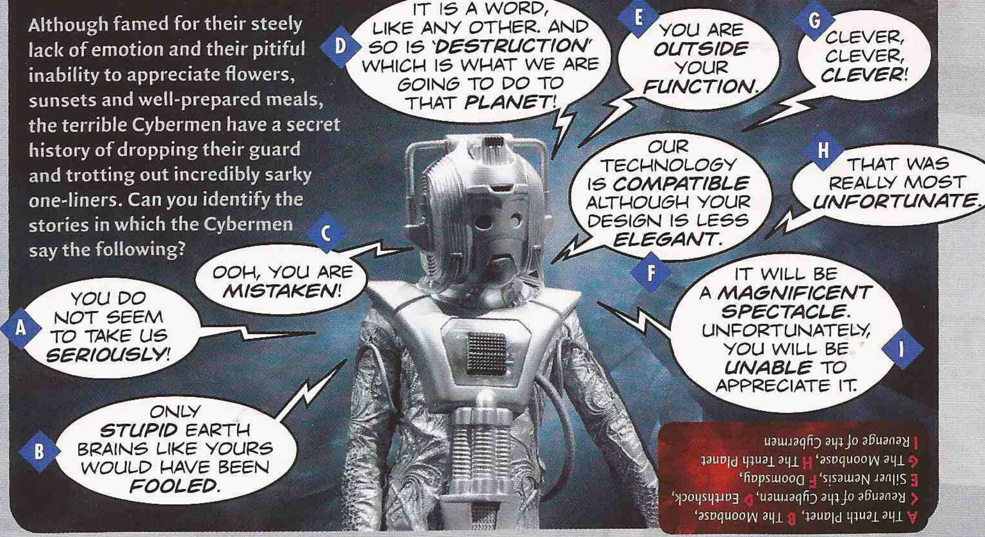
The Pandorica Opens/The Big Bang
by Steven Moffat (2 episodes, 2010)
As time runs out for the Eleventh Doctor, the Cybermen are among a vast array of aliens who are plotting to entrap him in the Pandorica Chamber...

Torchwood: Cyberwoman
by Chris Chibnall (1 episode, 2006)
The boys and girls of Torchwood face the threat of an unexpected hangover from Doomsday's Battle of Canary Wharf...

Cybermen also make brief cameo appearances in *The War Games* (1969), *Carnival of Monsters* (1973) and *Dalek* (2005), and appear in flashback sequences in *The Mind of Evil* (1971), *Logopolis* (1981), *Mawdryn Undead* (1983), *Human Nature* (2007) and *The Eleventh Hour* (2010).

Cybermen say the funniest things!

Although famed for their steely lack of emotion and their pitiful inability to appreciate flowers, sunsets and well-prepared meals, the terrible Cybermen have a secret history of dropping their guard and trotting out incredibly sarky one-liners. Can you identify the stories in which the Cybermen say the following?

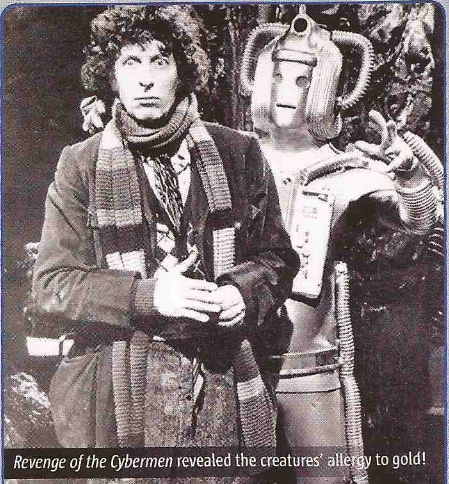

A YOU DO NOT SEEM TO TAKE US *SERIOUSLY*!
B ONLY *STUPID* EARTH BRAINS LIKE YOURS WOULD HAVE BEEN *FOOLED*.
C OOH, YOU ARE *MISTAKEN*!
D IT IS A WORD, LIKE ANY OTHER. AND SO IS '*DESTRUCTION*' WHICH IS WHAT WE ARE GOING TO DO TO THAT *PLANET*!
E YOU ARE *OUTSIDE* YOUR *FUNCTION*.
F OUR TECHNOLOGY IS *COMPATIBLE* ALTHOUGH YOUR DESIGN IS LESS *ELEGANT*.
G CLEVER, CLEVER, *CLEVER*!
H THAT WAS REALLY MOST *UNFORTUNATE*.
I IT WILL BE A *MAGNIFICENT SPECTACLE*. UNFORTUNATELY, YOU WILL BE *UNABLE* TO APPRECIATE IT.

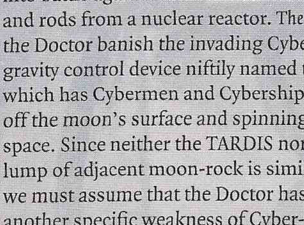
A The Tenth Planet, **B** The Moonbase,
C Revenge of the Cybermen, **D** Earthshock,
E Silver Nemesis, **F** Doomsday,
G The Moonbase, **H** The Tenth Planet
I Revenge of the Cybermen

Gravitrons & Glitter Guns!

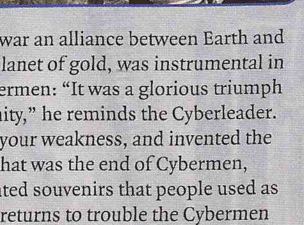
Despite the fearsome threat they pose to the galaxy, the Cybermen have revealed themselves over the years to be among the more easily overcome of the Doctor's opponents. We've seen them polished off by their own weapons, by Dalek firepower, by reconditioned Cybermats and, in *The Age of Steel*, by electro-magnetic pulse grenades, but that's not the half of it. Many of *Doctor Who*'s alien races have an Achilles heel of one kind or another: for the Sontarans it's the probic vent at the back of the neck, for the Weed Creature it's high-frequency sound, for the Fendahl it's a good old-fashioned handful of rock salt – but, just as vampires fear everything from sunlight to garlic, crosses, running water and wooden stakes, so the poor old Cybermen struggle with a pitifully wide array of weaknesses. *The Tenth Planet* kicks things off by revealing that they can't tolerate high levels of radioactivity, and Ben duly goes into battle against them armed with a radiation suit and rods from a nuclear reactor. *The Moonbase* sees the Doctor banish the invading Cyber-fleet with a gravity control device niftily named the Gravitron, which has Cybermen and Cyberships alike lifting off the moon's surface and spinning helplessly into space. Since neither the TARDIS nor the smallest lump of adjacent moon-rock is similarly afflicted, we must assume that the Doctor has here identified another specific weakness of Cyber-technology. In the same story, we find that their plastic parts are susceptible to common-or-garden solvents: the Doctor's resourceful companion Polly devises an ingenious cocktail of ingredients which, once loaded into spray guns, proves a potent weapon against the Cybermen, melting their chest units and making for an exciting set-piece in the third episode.

It's not until 1975's *Revenge of the Cybermen* that we learn of the weak spot which has since been most closely associated with the tin-pot Telosians: gold, which plates their breathing apparatus and effectively suffocates them. The Fourth Doctor reveals that during the Cyber-war an alliance between Earth and Voga, the fabled planet of gold, was instrumental in defeating the Cybermen: "It was a glorious triumph for human ingenuity," he reminds the Cyberleader. "They discovered your weakness, and invented the Glitter Gun, and that was the end of Cybermen, except as gold-plated souvenirs that people used as hatstands." Gold returns to trouble the Cybermen in *Earthshock*, which sees the gold-rimmed badge worn by the Doctor's doomed companion Adric polishing off the Cyberleader in a satisfying moment of poetic justice, and again in *Silver Nemesis*, in which their susceptibility has increased even further, to the extent that they can now be felled by nothing more fearsome than a gold coin shot from Ace's catapult. They recoil in comic alarm at the first bleep from their portable gold-detector. It's all a far cry from *Revenge of the Cybermen*, in which they happily march through Voga's gold mines with no ill effects. The silly sausages. DWM


Revenge of the Cybermen revealed the creatures' allergy to gold!


Aaargh, gravity!

QUICK-SET PLASTIC
Aaargh, liquid plastic!


Aaargh, Adric! Er, we mean gold!

THE DWM REVIEW

The worlds of Doctor Who in review:
Television **DVDs** **Books** **CDs**
Toys **Merchandise** and more!

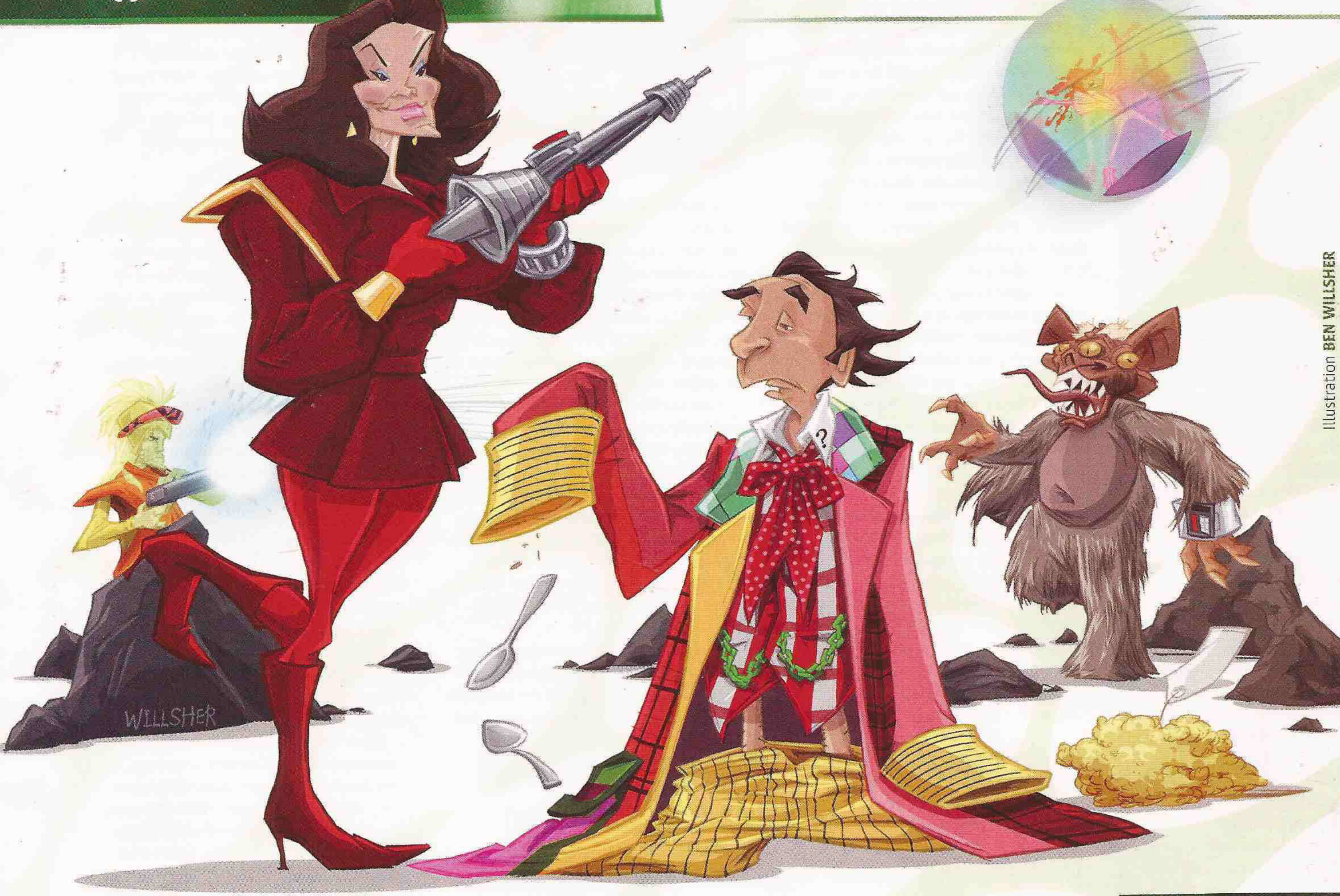


Illustration **BEN WILLSHER**

Time and the **Rani**

DVD 2|ENTERTAIN

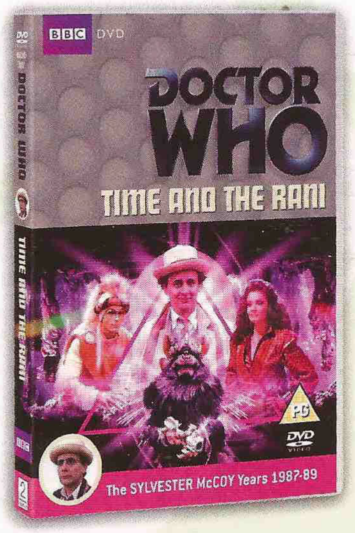
Starring Sylvester McCoy, Bonnie Langford, Kate O'Mara, Donald Pickering, Wanda Ventham, Mark Greenstreet, Richard Gauntlett **Written by** Pip and Jane Baker **Directed by** Andrew Morgan **RRP** £19.99

HOLD ON A MINUTE, WHILE I just take this eye-patch off.

Right. Back from moonlighting in an alternate universe where I've been filing a review for *The Official Doctor Who Monthly*. *The Seventh Hour* is just out on laserdisc there – Sylvester McCoy's début, of course. A corker! It begins with a classic pre-titles sequence: The TARDIS in flames and a new man emerging, roaring, from the wreckage. That's how you do it.

It made me reflect on that reality's dud curtain-raiser for Matt Smith, cos no one's got a good word to say about *Wibbly-Wobbly-Timey-Wimey and the Rani (Wani)*. Poor Matt, having to wear David Tennant's quiff and dentures, just to bluff through his predecessor's absence. He's a trooper. Much like Kate O'Mara, who looked fabulous as the titular villainess. "Leave the girdle!" she'd told her trainer in prepping for the comeback. "It's The F-plan I want!"

Comparisons, as the saying goes, are commodious, and this jaunt sideways in time has provided me with ample space to compare and contrast the débuts of two Time Lords. In that other place, the long shadow of cancellation now hangs over *Doctor Who*. But back here things are happier. Events for Seven and Eleven occurred the other way around, and while *The Eleventh Hour* was a clever and meticulously honed first night, 1987's *Time and the Rani* – the subject for this review – remains a resolutely unimpressive opener for Sylv.



Seriously, can you imagine if something so slap-dash had been concocted for Matt Smith? At a point where the stakes were so high? *Unthinkable*. Someone would have staged an intervention.

So, to the plot. Well, I suppose we should. The amoral Rani – accompanied by the bat-like Tetraps – has set up shop on the planet Lakertya, where she's kidnapping history's greatest minds so she can create a giant super-brain, which will assist her in building a time manipulator. But only once she's detonated an asteroid made of strange matter and... look, I dunno, really. We can at least be certain that somewhere *en route*, Mistress Rani dropped by the universe's equivalent of Camden Town to get a nose-stud. Those Time Lord rebels! It'll be skinny jeans next.

This Issu

DVD

Time and the Rani 5

Audio

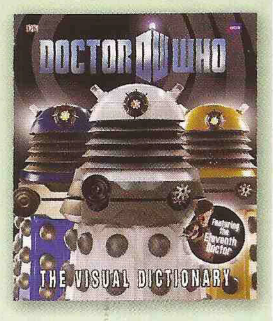
The Lost Stories Vol 1 6
Terror of the Autons...........6

Echoes of Grey 6
The Whispering Forest 6
Nevermore 6
Bernice Summerfield:
Resurrecting the Past.........6

Books

The Visual Dictionary..........6
Apollo 23/Night of the Human
/The Forgotten Army...........6
The Glamour Chase/The King'
Dragon/Nuclear Time..........6
The TARDIS Handbook 6

The Visual Dictionary



Hardback Dorling Kindersley
Written by Various
RRP £14.99

SHOPS HAVEN'T BEEN SHORT of *Doctor Who* books since the show's 2005 revival but few have been quite as classy as this. To be honest, I can take or leave the book's main gimmick of taking a picture of a monster, or piece of alien tech, and smattering it with labels. Most of them feel completely made up or, when pointing at the Eleventh Doctor's knee with the legend 'The Doctor's clothes help him appear non-threatening', totally superfluous. The triumph of the book is just how clear and beautiful it all is. Want a detailed look at the Chameleon Arch headset from *Human Nature*? Tick. A top shot of the controls on Davros' new chair? No problem. Still confused about what's where in Amy Pond's home town of Ledworth? Fine – there's a Google Earth-like double-page spread on page 28.

This isn't some gaudy, randomly thrown-together kids' book, but rather something that's been properly considered and handsomely laid out. However, its visual ambition sometimes gets the better of it. The interior of the new TARDIS opens out across four gatefold pages, but as the console falls right across the spine, the gathered pages of the spine, the impact and detail of the piece is somewhat lost.

This is DK's second *Visual Dictionary* and there is some repetition from the first volume – notably the 2005 series material and the artwork schematics of the Dalek flagship. What's new – aside from pretty much everything from 2007-2010 – is a greater recognition of the *Doctor Who's* entire heritage. In the original version of the book you would be hard pushed to find a picture of Christopher Eccleston. Now, after the flashback sequences of *The Next Doctor* and *The Eleventh Hour*, it's good to see past Doctors being seen as a virtue rather than part of a history that shouldn't be mentioned. **VANESSA BISHOP**

Cheer up Doctor, it's not *that* bad...

Watching *Time and the Rani* today feels like a journey to an altogether more far-flung shore than ordinary 1980s *Doctor Who*. It's a moment when the production on the show had become so unprecedentedly parlous that, having lost their leading man (the best laid schemes o' mice an' mendacious BBC1 Controllers...), the new boy was forced to don a Shirley Temple wig to cover up the gaffe. Aside from this hideous lapse in etiquette, the situation also results in a regeneration robbed of all drama – the Doctor prone on the TARDIS floor, his features changing almost in embarrassment.

An inglorious arrival continues with McCoy seemingly at a loss as to how to play the role. He fakes outrage, eccentricity and befuddlement, but never believes in any of them. He doesn't feel the least bit Time Lordly, something that's emphasised with his rummage through the TARDIS' dressing-up box. Donning Tom Baker's scarf, Jon Pertwee's frills *et al*, the scene is supposed to underscore his lineage, but it just invites comparison. And it's impossible to imagine any of his predecessors mangling aphorisms or tumbling ineffectually around the Rani's lab. Oh yes, the tumbling. In this four-parter there's many a slip 'twixt spoon-playing and quips.

The irony is, thanks to McCoy's impressive audition piece (available elsewhere on this disc), we know he's got an altogether more charismatic take on the character. He'll get there – time will gel. But right now the Doctor is loose at the seams. "The more I know me," he moans, "the less I like me."

'That **Sylvester McCoy was always right for *Doctor Who*** is obvious in the feature ***The Last Chance Saloon***...'

It's easy to use our hero's words against him, but that's because in Pip and Jane Baker's script no one talks in a remotely realistic fashion. Granted, we're in deepest sci-fi territory, but we've still got to *believe* in these people. Mark Greenstreet's Ikona sniffs that Lakertya's Centre of Leisure (and, incidentally, *Blue Peter* wants its Italian sunken garden back) is more like a "centre of indolence", Mel chirpily opines: "I could nominate a few candidates for extermination myself!" and the Doctor describes a hologram as being "as substantial as the Rani's scruples." None of this is dialogue. It's a bunch of weird epigrams never meant to be spoken aloud.

Time and the Rani is an odd one. It's a terrifically able production. It often looks great: the Rani's bubbly booby-traps and that giant iPad in her lab. Sure, the Lakertyans are rubbish, but the Tetraps are quite good and all the model work is top rate. Ultimately, then, what we're looking at is a team coming together to make bad *Doctor Who* terribly well. But you can't polish a TARDIS. Not a steaming great one.

Some crawl from the wreckage. Kate O'Mara is brilliant – big-haired and bitchy, with no patience for the neophyte Doctor ("Cretin!"). It's to her credit that when she too is instructed to don a fright wig and impersonate a peer, she does so with brio. Her take on Mel is hilarious. That tiny Bonnie Langford-esque chuckle when secretly spiking the Doctor's drink... Urak the Tetrap is also adorable, a kind of Gareth Keenan to the Rani's David Brent, alternately cloying ("The mistress will be over... joyed!") and treacherous (stringing the Rani up in her TARDIS).

There's light at the end of the turmoil, too, for Sylvester McCoy. At the story's close a banjo starts a-twanging pleasantly on the soundtrack while he grins at his incredulous companion. "I'll grow on you Mel, I'll grow on you." A doff of the hat, and it's roll credits. A neat outro. There may be *something* about the Seventh Doctor after all.

"Hello gorgeous, give us a kiss!" said Mel.

Over in that alternate universe, viewers got it straightaway. Here though, like the traveller himself, we had to go on a voyage of discovery. But what do they say? The longest journey starts with a single misstep...

DVD extras

THAT SYLVESTER McCOY was always right for *Doctor Who* is obvious in *The Last Chance Saloon*, a documentary about the show's new start in 1987, which unearths his audition tape. Facing off against a Margaret Thatcher-esque Janet Fielding, McCoy is mesmerising and owns the part in a way he wouldn't on screen for another year or so. He runs rings around rivals David Fielder (bootlace tie, inappropriate moustache) and Dermot Crowley (Irish, bit vague), neither of whom seize the day.

The other highlight is a chance to peep at Sydney Newman's prescription for revitalising Doctor Who in the 1980s. Gems include bringing onboard a 12-year-old girl who plays a trumpet and wears John Lennon specs, and regenerating the Doctor into a woman, "but not a Wonder Woman." Stand down, Lynda Carter.

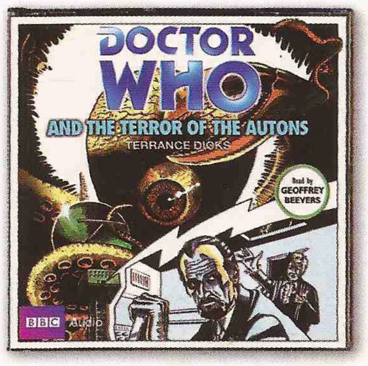
Elsewhere, *Helter Skelter* details the creation of the McCoy title sequence, and features designer Oliver Elmes and – for me, the star player – CGI animator, Gareth Edwards, responsible for pretty much anything on TV in the 1980s that was shiny and rotating. "By the time I got to the *Doctor Who* logo," reveals the immediately likeable Edwards, "I'd become a master of tumbling chrome bevelled logos." Other revelations: his embarrassment at the poorly rendered meteorites that follow the opening starburst ("Bogus!") and the admission it took him 128 hours straight to create the graphics for *The Paul Daniels Magic Show*. Truly, a man who excels.

The commentary is very jolly, marking Bonnie Langford's début in the booth. She reveals she's never seen her stories before, and concludes the experience "wasn't so bad," while also recalling the Mel action-figure: "Poseable, unfortunately!" Sylvester, meanwhile, is quite nostalgic: "I had the most amazing great time... I'm still journeying through *Doctor Who*." But it's Pip and Jane Baker who rule the roost, ensuring chat never veers too far from their tale. "Do you remember, Sylv?" coaxes Jane. "You have some quite good lines."

Various other bits and bobs prop up the rest of the release – McCoy's itchy interview on *Blue Peter* after winning the role, Kate O'Mara talking about bursting a blood vessel in her eye... But the final treat lies in an 'Easter egg' extra. Search it out. It's a fun take on *Time and the Rani*'s opening sequence – one presumably plucked from an altogether more pleasing alternate reality.
GRAHAM KIBBLE-WHITE

Terror of the Autons

Audio Reading BBC AUDIO
Written by Terrance Dicks **Featuring** The Third Doctor, Jo Grant, The Brigadier, Yates and Benton **Read by** Geoffrey Beevers **RRP** £12.99



ANYONE WHO READ Target's 1975 novelisation of *Terror of the Autons* before watching the original 1971 TV serial will know how evocative this book is – and, in turn, just how much it contributed to an overall sense of disappointment in the original story.

The truth is, Terrance Dicks' novelisation is just one big lie. From Alan Willow's striking cover art, with its giant clawed, one-eyed, octopus-like Nestene creature wrapped around a radio-telescope, to its stylish re-imaginings, such as the villainous Master's refurbishment of the Plastics Factory, the book betters its TV counterpart at almost every turn; and along the way, it offers images that have burned their way into the imaginations of a generation of *Doctor Who* readers.

Following the multi-voiced spectacle of *The Daleks' Master Plan* release, this talking book adaptation of *Terror of the Autons* is a more modest audio experience, although it's no less enthralling for that. Compared to the first Auton story *Spearhead from Space* (also available as an audiobook as *The Auton Invasion*), *Terror of the Autons* is a far more action-packed piece of storytelling. Introducing the Doctor's arch-enemy the Master, the adventure sees the villainous Time Lord activating an energy unit to open up a channel for a second Nestene invasion. Dicks' writing is full of character – the description of the past-its-best circus right at the start, for example – and he wastes no time establishing the Master as a figure of evil; at one point, in a steal from Dracula, he describes him 'spread-eagled' on a roof 'like some giant bat'. The number of people the Master hypnotises in the first three chapters is almost comical, but, as with the more recent innovation of the psychic paper, it's hard to argue against how quickly his mesmerism gets the story moving.

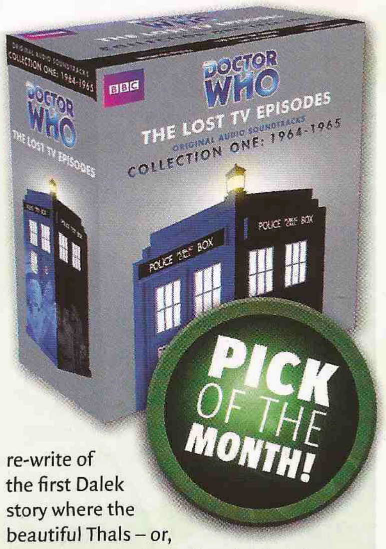
Terror of the Autons is read by Geoffrey Beevers, whose choice is appropriate both because of his own appearance as the Master in 1981's *The Keeper of Traken*, but who, with two previous Third Doctor/Master readings to his name, – *The Doomsday Weapon* and *The Space War* – is fast becoming the definitive voice of the two characters' Target book encounters. Beevers' approach differs from a number of other contributors to the range – when reading the Brigadier, for example, he resists the temptation to overplay it with a clipped military delivery, preferring to use his own voice for the majority of the characters. This, though, shouldn't be taken as any criticism of anonymity. Beevers uses his hushed tones effectively and, without consciously trying, can hit a tone that rings with tangible Jon Pertwee-ness.

The story's research centres and factory settings give sound man Simon Power plenty of scope for music and special effects. The Doctor's UNIT laboratory is a standout entity in itself, as it crackles and fizzes. This release, however, concentrates on more physical sound effects. When the Master hypnotises the Doctor's companion Jo Grant into taking a bomb into UNIT HQ, the soundtrack fills with panicked footsteps as people hurry about to get rid of it.

Even better is the sequence with the Autons' plastic devil doll where, described as boxed and slowly coming to life, Power accompanies the scene with the sound of cardboard packaging slowly being undone from the inside. *Terror of the Autons* is an excellent addition to the range. **VANESSA BISHOP**

The **Lost TV Episodes** 1964-65

TV Soundtracks BBC AUDIO
Starring William Hartnell **Written by** John Lucarotti, Dennis Spooner, David Whitaker, William Emms, Donald Cotton **RRP** £69.99



THERE WERE FIVE LOST Second Doctor stories released on cassette by BBC Enterprises in the early 1990s, but the range struggled to find much favour. The main reason for this was that the linking material was thought by many to be unsympathetic and intrusive. Against this environment, the later BBC Audio soundtracks released on CD were a revelation. The sound quality was superior to the BBC Enterprises releases and the linking narration was handled by an actor who played one of the Doctor's companions featured in the story.

This first box-set of original audio soundtracks brings together five lost TV stories of the First Doctor: *Marco Polo* (1964), *The Reign of Terror* (1964), *The Crusade* (1965), *Galaxy 4* (1965) and *The Myth Makers* (1965). The set also includes a bonus disc featuring cast interviews with First Doctor companion actors William Russell, Carole Ann Ford and Maureen O'Brien, high quality PDF files of the original BBC TV camera scripts for each episode, and a specially-created *Marco Polo* map that depicts the explorer's journey, from the Himalayas to Peking, that featured in the story.

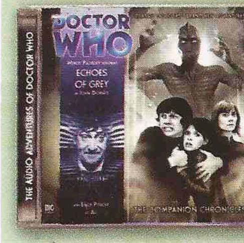
The heavy historical bias of this set shouldn't be seen as off-putting. *Marco Polo* is genuinely enthralling. The soundtrack keeps the story's mystique intact and despite all of its seven episodes being built around the same conceit – the Doctor's efforts to retrieve his TARDIS from Polo's possession – the pace never flags. Every step of Polo's journey oozes with a genuine sense of place and history.

In terms of scale, and even style, the post French Revolution-set *The Reign of Terror* is a satisfyingly ambitious story, while *The Crusade*, with its pure beauty, wordiness and intelligent debate on two opposing religions, is ultimately the more impressive and rewarding. The latter story is propped up by two towering performances – Julian Glover as Richard the Lionheart and Bernard Kay as the Saracen leader Saladin – and the whole enterprise has a tangible sense of menace and claustrophobia about it.

The sole sci-fi entry, *Galaxy 4*, is often dismissed as a fairly straightforward, 'don't judge by appearances' parable, but there's more fun to be had with it than that. It can be seen as a cheeky re-write of the first Dalek story where the beautiful Thals – or, in this case, the leggy female Drahvins – turn out to be the bad guys.

The Myth Makers is the series' *Blackadder*. It takes the Trojan War and turns its leading players into fools, and its events into farce. It's an example of the series at a creative peak and it's adorably witty. The quality of this collection's stories is outstanding and the various styles in which they're told, breathtaking. They rewind the series nearly five decades and reveal a level of inventiveness that the show has rediscovered today. No fan should be without them. **VANESSA BISHOP**

The **Companion Chronicles: Echoes** of **Grey**



Audio Drama Big Finish
Starring Wendy Padbury
Written by John Dorney
RRP £8.99

THERE'S SOMETHING VERY apt about a story which features genetically-engineered monster – the Achromatics, who absorb their victims – feeding so heavil on another *Doctor Who* episode. Set in a hospital in Australia, where critically ill patients appea to be receiving miracle cures, an with something septic lurking behind the sterile corridors – something well known to the hospital authorities – *Echoes of Grey* might equally have been called *Echoes of New Earth*.

Not that this matters hugely: hospitals have their own sinister ambience, and writer John Dorne maximises this by using scenes o nasty vats of bubbling ooze, eeri empty beds, and sideways glance between the staff. In general, he also successful at evoking this particular era of the show – the late 1960s. The Second Doctor assumes the kind of 'examiner' role as he often did on TV, and there are lots of references to the kind of automatic doors and gleaming surfaces seen in *The Wheel in Space* – all of which means that Zoe quickly realises that the TARDIS has arrived around her own time.

As Zoe, Wendy Padbury inevitably sounds less perky tha 40 years ago. Instead, we get a Zoe who, whilst seeming fairly content, is smart enough to kno that there is an unaccountable gap in her life. She also does a pretty decent Patrick Troughton, although her Jamie would likely have the Tenth Doctor muttering "No, don't do that."

Overall, *Echoes of Grey* is a melancholy piece about people who do the wrong thing for the right reasons. Its clever title bot reflects the ethics of the hospital staff trying to hold back death by suspect means, and puns on the nature of the Achromatics themselves. But be warned: the ending, though possessing a dramatic inevitability, is downbeat in the extreme, offerin little hope of salvation for any of its characters. **MATT MICHAEL**

Bernice Summerfield: Resurrecting the Past

bernice summerfield
RESURRECTING THE PAST
LISA BOWERMAN

Audio Drama Big Finish
Starring Lisa Bowerman
Written by Eddie Robson
RRP £10.99

SO, IT'S BUSINESS AS USUAL as this eleventh series of *Bernice Summerfield* plays kicks off. And for Bernice, 'business as usual' includes being kidnapped by a giant robot, while investigating the ruins of an alien civilisation, while on the run from your Time Lord former friend turned arch-nemesis, while aforesaid Time Lord causally purchases a planet of intelligent seas, and orders his *other* giant robots to abduct various individuals from across the galaxy and hide them on the dark side of the moon.

That potted summary gives a hint of the energy and complex plotting of a mature series that is showing no signs of running out of steam. Writer Eddie Robson, one of the mainstays of the line, is clearly a little bit in love with all of these characters – even (perhaps especially) Irving Braxiatel, whose similarities to Francis Urquhart are clearer by the day – not just because he's a silver-tongued Machiavel, but because we actually sympathise with his villainy and, on some level, are even rooting for him. He's the perfect opponent for Benny: both use words as weapons, and as shields, but while Benny's come from the heart and only in the cold light of day are re-written, Braxiatel's are picked, oh so carefully, to achieve the maximum impact. The only danger in presenting us with such a delicious villain is that the heroes fade a little in comparison, and though Lisa Bowerman is great as ever, Bernice is a slave to events here.

The not-so-subtle but ever-so-satisfying links to TV *Doctor Who* (Brax's people are "doomed"), are key to the conflict at the heart of *Resurrecting the Past*: fate versus free will, with Braxiatel's careful pre-planning contrasting with Bernice's spur-of-the-moment improvisation. This is a rich, action-filled audio, and a very fine start to the latest series. **MATT MICHAEL**

The Whispering Forest

Audio Drama BIG FINISH
Written by Stephen Cole **Starring** Peter Davison, Janet Fielding, Sarah Sutton, Mark Strickson, Hayley Atwell, Sue Wallace, Paul Shelley
Available *www.bigfinish.com* **RRP** £14.99

BUILDING ON THE STRONG start of *Cobwebs*, *The Whispering Forest*, the second in this trilogy of Fifth Doctor plays, maintains the momentum of the first audio and its air of creepy menace. This time round, the Doctor, Tegan, Turlough and the ageing Nyssa have landed in Purity Bay in the midst of an alien forest, and are on the temporal trail of the mysterious Richter Syndrome that Nyssa has been researching. It's perhaps unsurprising that the time travellers discover a settlement of humans who are alone in the night, defending themselves against 'the Takers', and who are religiously fanatical about absolute cleanliness.

One of the strengths of *Cobwebs* was the way that Jonathan Morris managed a trick rarely achieved by the scriptwriters of the 1980s, by ensuring that all four TARDIS crewmembers got a decent slice of the action: no hiding in ducts (on film), twisted ankles or sleeping through the whole story. Stephen Cole has managed to repeat the trick here: everyone gets a decent piece of the story, and – perhaps as a result – the actors repay him and us with a set of excellent performances, deeply evocative of the era. In particular the ever-fabulous Peter Davison's subtle hint of barely-controlled emotion proves that this Doctor, despite his 'pleasant, open face', has much more going on under the surface than he prefers to show.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS, BRAND NEW ADVENTURES
PETER DAVISON IN
THE WHISPERING FOREST
BY STEPHEN COLE
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
BIG
FULL CAST AUDIO DRAMA

Of the guest cast, Sue Wallace stands out as the duplicitous and manipulative Sister Mertil, as does Lennox Greaves as her husband. But this is one of the best acted audios overall, and there isn't a weak performance in the bunch.

Despite some superficial similarities to previous *Doctor Who*, the story itself is engaging and satisfyingly different, with some effective sound design that brings the alien forest – potentially a bit of a stock setting – to vivid life. Also from stock is the idea of the lost colonists whose culture is based on the barely remembered relics of their ancestors – think *The Face of Evil* and *Death to the Daleks* for starters – with standard sci-fi fare such as force-fields described as "invisible walls" and so on. But there is enough that's original here to mark it out. It helps that the Takers are cleverly written and voiced; also, the premise – a society obsessed with cleanliness – both mildly satirises tabloid obsession with MRSA and hospital matrons, and neatly links into the umbrella theme of this trilogy.

There is also a strong sense of unease regarding Tegan's health. Long-term listeners might detect a foreshadowing of her eventual fate in *The Gathering*. However, there is a more immediate danger, one that's made abundantly clear in the denouement to this audio, and which leads into the final part of the trilogy – *The Cradle of the Snake* – on a suitably ominous note.

With a strong cast, a decent plot, fine sound design and a suspenseful cliffhanger, Big Finish should be shouting from the treetops about *The Whispering Forest*. **MATT MICHAEL**

Nevermore

Audio Drama BIG FINISH
Written by Alan Barnes **Starring** Paul McGann, Niky Wardley, Fenella Woolgar, Emelia Fox, Michael J Shannon, Eric Loren, John Banks
Available *www.bigfinish.com* **RRP** £10.99

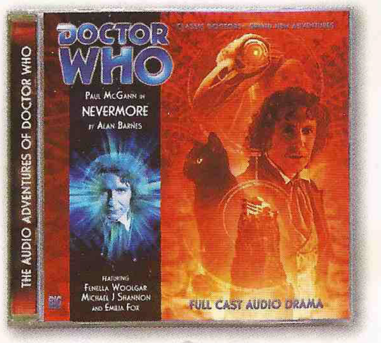
A BLACK CAT THAT APPEARS from nowhere and sets the TARDIS controls for a mysterious, mist-shrouded planet is the starting point for this Eighth Doctor audio. As the Doctor and his new companion begin to explore, they come up against cawing raven-shaped robots, premature burial, the Red Death, and uncover the true reason why this world is a compendium of Edgar Allan Poe's greatest hits.

The answer, when it comes, is slightly disappointing – which is true of the play as a whole. Which isn't to say there aren't some good things here. The robot Ravens might sound suspiciously Dalek-like, but there's something almost more horrible about their squawking voices.

Paul McGann's Doctor is fast becoming the most sardonic incarnation, dismissive of Tamsin's concerns about the stray in the TARDIS, and generally more annoyed by than frightened of the myriad horrors he's exposed to here. However, when roused – as in the moment he is confronted by a genocidal war criminal – the mask slips and we're treated to a blast of scathing contempt.

New girl Tamsin fares less well: we get that she's compassionate, and isn't willing to play second fiddle to the Doctor – so far so Lucie – but really, given this is our first proper opportunity to get to know her, she is underused and ends up banished back to the TARDIS while the Doctor deals with the villain. It's going to take a lot more than that to convince us that we have a worthy successor to the audio series' best companion.

Elsewhere, good performances are hampered by some strangled American accents, just as a potentially interesting idea – a prison built for Morella Wendigo on the site of her most heinous war crimes – is stymied by its entirely incongruent use of Poe. If you're going to evoke the gothic master, it should surely be in apt surroundings: dank dungeons, decaying mansions, the crepuscular New England landscape, and not some luxury installation on a far-off world. While bizarre juxtapositions can sometimes be the hallmark of great *Doctor Who* there is usually some smart link that helps to make the whole feel more than the sum of its parts. Not so here. Instead, the over-use of Poe quotes, and an arbitrary flashback to the author's death, hardly shed light on a story about Time Lord interference and the horrors of war.



There's a sense that pretty much any famous writer could have been used – from Agatha Christie to Mary Shelley, and, aside from a few incidental details being changed, the basic story would be unaltered. That's a million miles away from, say, *The Unquiet Dead* where Christmas ghosts could only have met Charles Dickens. And so, far from helping us to make sense of the story, these additions actually make it less enjoyable to listen to, and to follow.

As a result of these problems, and despite one or two moments to be cherished, *Nevermore* is a misfire from the usually reliable Alan Barnes, and does little to correct the shaky start to this series. **MATT MICHAEL**

'...Pretty much **any famous writer** could have been used – from **Agatha Christie** to **Mary Shelly**...'

Apollo 23/Night of the Humans/The Forgotten Army

Hardback novels BBC BOOKS
Written by Justin Richards/David Llewellyn/
Brian Minchin **RRP** £6.99 each

GUESS WHAT? THE APOLLO space missions didn't end in the 1970s. They kept going, in secret, until they were rendered redundant by the teleport link between Earth and the moon – which, incidentally, has a massive base on it, which you also didn't know about. Named Diana.

Anyway, there are some new *Doctor Who* novels out, and they're the first to feature the Eleventh Doctor and Amy Pond. The lead characters' friendship transfers to the page reasonably well in all three, but David Llewellyn's *Night of the Humans* gives us the most faithful portrayal of both characters. The measure for these things tends to be whether or not you can imagine the actors saying the dialogue – Llewellyn gets their rhythms so right that you'll struggle to hear anything else. A handful of the Doctor's lines in Justin Richards' novel, *Apollo 23*, seem a little more suited to his previous incarnation, but at such an early, unsure stage in this Doctor's life, that's easily overlooked.

DOCTOR WHO
THE FORGOTTEN ARMY
Brian Minchin
After 10,000 years, the invasion begins...
OF THE HUMANS
David Llewellyn

Less easy to ignore in *Apollo 23* are those aforementioned moon missions. Maybe it's silly to point out implausibilities in a *Doctor Who* book, but the strength of stories like this one is in the juxtaposition of the real and the surreal, for which the contemporary Earth setting should probably bare a little more resemblance to reality than it ultimately does. And then there's the way the Doctor saves the day with homeopathy.

But *Apollo 23* is a decent opener. Some really inventive ideas deftly prop up an alien possession plot that could all too easily have seemed tired and familiar, and witty, well-observed dialogue defines an ambitiously large cast of characters. Humour is definitely Richards' strongest suit – his prose consistently raises smiles, and the time-delayed conversation between the Doctor and Amy in particular had me laughing out loud. For about a week.

Brian Minchin's *The Forgotten Army* is also good on humour but it's most memorable for the prominence it gives to Amy. It's her book, really: she's at her playful best throughout, often outshining the Doctor, and her attempts to take the lead when he's incapacitated are the book's best moments. Exciting and funny, this book feels like the quickest read of the three.

But *Night of the Humans* is probably the highlight of this set. It's a slightly more mysterious tale than the other two, neatly twisting that *Star Trek*-ish staple of savages whose culture is based on misinterpreted fiction, by making those savages human. It's a clever, refreshing premise, and Llewellyn adroitly exploits its potential, painting a vivid environment populated by big, engaging characters, the highlight being the swashbuckling Dirk Slipstream. He'd like to be irritatingly brilliant, but actually he's just brilliantly irritating. And he probably deserves his own series. The campaign starts here. **DAN BERRY**

> '**Some inventive ideas** prop up an alien **possession plot** that could all too easily have **seemed tired**...'

Nuclear Time/The King's Dragon/The Glamour Chase

Hardback novels BBC BOOKS
Written by Oli Smith/Una McCormack/
Gary Russell **RRP** £6.99 each

THE SECOND SET OF ELEVENTH Doctor novels adds Rory Williams to the mix, prior to his temporary demise. It's Gary Russell in *The Glamour Chase* who handles this addition best: he writes both companions very faithfully, and nails their unbalanced mid-series relationship with impressive accuracy. And although it's Rory and Amy's interactions that are most memorable, Rory gets a lot of good stuff to do alone, and he really justifies his presence.

Russell's grip on the Eleventh Doctor isn't so firm, and his exploration of post-traumatic stress disorder feels incongruous, but you can't fault his reach. Two races of aliens, lots of vague-seeming tangents which later become vital, woollen alien replicas replacing real people, too many mysteries to count and, best of all, someone with the name 'Walpole Spune'. *The Glamour Chase* has lots of glistening chunks of genius, and although there are times when they're too great in number and scope for a story of this length, it's hard not to like the book for its mad enthusiasm.

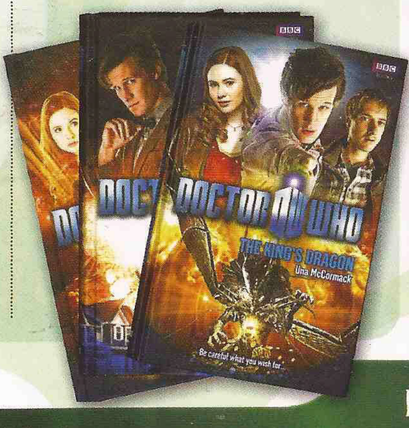
Una McCormack is often praised for her character work, so it's no surprise that Amy and Rory are similarly well-handled in her *The King's Dragon*. And it's not just the regulars, either: every single character in the book is drawn in deliciously exquisite detail.

McCormack expands the fairytale feel of the recent series, setting *The King's Dragon* in a fantastical alien realm and it's this rich backdrop that makes the novel stand out. Tonally, it feels brilliantly unlike any other *Doctor Who* story, and the unique environment lends a vibrancy and elegance to every scene. The plot is thoroughly absorbing, but it's almost secondary to the beautiful way in which the whole thing is told.

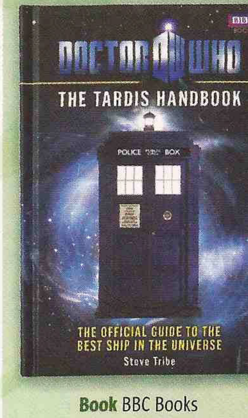
And it's got dragons in it. That has to be good.

But if one book from this set just about edges ahead of the other two, it's the ambitious *Nuclear Time*, Oli Smith's first novel. It's a timey-wimey tale which rivals – no, forget that, *excels* – *The Big Bang*, with a strong emotional core and some well-drawn guest characters. Amy and Rory are absent for a sizeable chunk of the book, with the Doctor ploughing through some plot-heavy sequences alone, but it works because Smith's writing is so engrossing. There's a confidence and an efficiency to his prose, which conveys the chronological complexities well: he knows exactly how much things need explaining, how to expose them, and when to hold back.

The only downside is that the book sometimes lacks a sense of place – a few locations seem to be described too broadly, and they don't always come alive. But it doesn't harm the overall effect. *Nuclear Time* is complicated without being too challenging, and confusing whilst still being satisfying; you almost have to run to catch up with it, but that's a glorious feeling. More like this one, please. **DAN BERRY**



The TARDIS Handbook



Book BBC Books
Written by Steve Tribe
RRP £12.99

THE DOCTOR'S TARDIS HAS been such an integral part of the series that you would have thought that, by now, there woul have been a number of books dedicated to it. Yet, aside from one of BBC Books/Penguin's ver lightweight *Doctor Who Files*, I can't think of one. So full marks to Steve Tribe for hitting on a subject that has lain pretty much overlooked for almost 50 years.

One of the most magical moments from the last series was when the TARDIS was shown to have the ability to regenerate itself, an idea that's always been floating about in the background but has never been clearly established before. This move allows Tribe to write his history from two perspectives – one from a production point of view where he details all the changes made to the TARDIS by different production teams, and another from a fictional standpoint where all the inconsistencies between TARDIS designs are seen as an ongoing process of the TARDIS 'reconfiguring' itself.

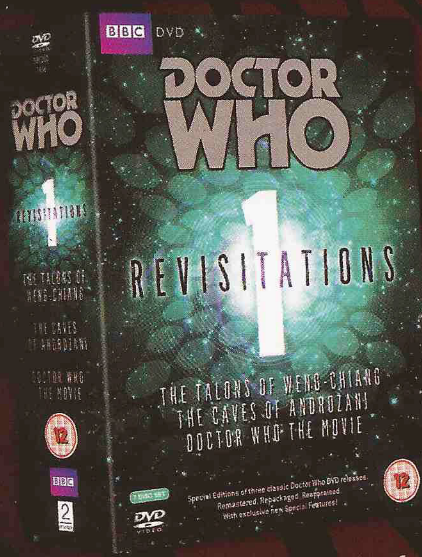
One particularly engaging section deals with the six differen police box exteriors that have featured in the show over its run. Fascinatingly though, when compared to the Metropolitan original designed in 1929, none of them really cut the mustard as an accurate representation. It's all to do with the roof, which is high and, perhaps ironically, just not TARDIS-like enough to look acceptable any more.

The only area where the book misses out on 'thumbed forever more' status is with the TARDIS consoles. Only the Matt Smith version gets a detailed panel-by-panel schematic. If Tribe could himself make use of the TARDIS and go back and do the same for all the others, then this would be brilliant. **VANESSA BISHOP**

THE WHEEL OF FORTUNE!

Spin the wheel to win three *Doctor Who* classics on DVD, all eleven Doctors, a pictorial guide and new adventures on audio for Doctor's Four and Seven!

WIN! Talons, Caves and TV Movie on DVD!



The *Revisitations* 1 box set presents new, improved and updated versions of the Doctor Who classics *The Talons of Weng-Chiang*, *The Caves of Androzani* and the 1996 TV Movie. All three stories have previously been released on DVD but have now been remastered for this fabulous new collection. Each title boasts a wealth of new supporting features, including commentaries, behind-the-scenes documentaries and deleted scenes. *Doctor Who: Revisitations* is released on 4 October, with a RRP of £39.99, but, thanks to our friends at 2|entertain, we have **FIVE** copies to give away. To be in with a chance of winning one for yourself, just answer to this monster of a question correctly:

Which of the following fearsome foes feature in *Revistations 1*?

a) Mr Sin, the Magma Beast and the Master
b) Mr Naughty, the Lava Monster and the Mistress
c) Mr Misdemeanor, the Cave Creature and the Mestor

Call **09011 542 221** to enter, or by post, putting this choice exchange between the TV Movie's Chang Lee and the Master before the **DWM** address below: "NO WAY!" "YES, WAY!"

WIN! All Eleven Doctors!

Character Options has released a fantastic new set of action figures of all eleven incarnations of the Doctor, presented in a special TARDIS display box. The set is available now with an RRP of £49.99 from *www.character-online.co.uk* but we have **THREE** sets to give away!. To be in with a chance of grabbing one, just answer the following miniature mind-bender...

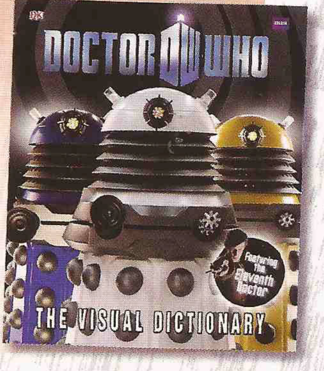
In which TV story do we see models of the first five Doctors?

a) ***The Three Doctors***
b) ***The Five Doctors***
c) ***The Ten-Inch Doctors***

To enter call **09011 542 222**, or by post, putting the Master's little gloat from *Logopolis* before the **DWM** address below: "AT LAST DOCTOR, I'VE CUT YOU DOWN TO SIZE!"

WIN! The Visual Dictionary!

A new, updated and expanded edition of *Doctor Who: The Visual Dictionary* has been published by Dorling Kindersley. The book is a lavishly illustrated guide to all the characters, aliens, monsters, locations and technology of the last five seasons of *Doctor Who*. Available now at an RRP of £14.99, we have **FIVE** copies to give away to lucky readers who are able to visualise the correct answer to this question:



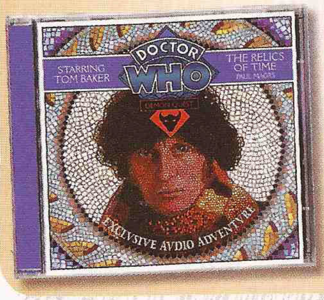
What is a Dalek most likely to say when its optical ability is obstructed?

a) "Hey, who turned out the lights?"
b) "My vision is impaired I cannot see!"
c) "Should have gone to Specsavers!"

Call **09011 542 224** to enter, or by post, putting this Dalek-beating advice before the **DWM** address: "AIM FOR THE EYESTALK!"

WIN! The Relics of Time CD!

The first chapter of the *Demon Quest* series is out now. *The Relics of Time* stars Tom Baker as the Fourth Doctor and is available on CD for £9.99, and also via download from online retailers. To be in with a chance of winning one of **FIVE** copies, simply answer this stinging question:



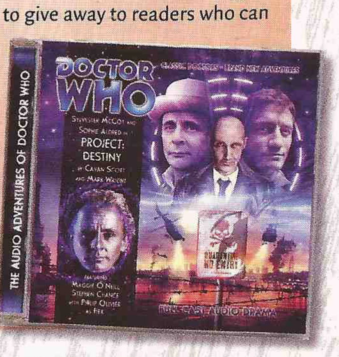
In which series of adventures did the Doctor first meet Mrs Wibbsey?

a) ***Hornets' Test***
b) ***Hornets' Nest***
c) ***Hornets' Vest***

Simply call **09011 542 225** to enter, or have a go by post, putting these wistful words before the address below: "OH, WIBBSEY, WIBBSEY, WIBBSEY!"

WIN! Project: Destiny CD!

The Seventh Doctor, Ace and Hex are back in *Project: Destiny*, the latest *Doctor Who* audio drama from Big Finish. This new adventure, which sees the TARDIS team facing the mysterious Forge, is available this month on CD for £14.99 or to download for £12.99. We have **FIVE** copies to give away to readers who can solve this costume conundrum:



What unusual piece of clothing does the Seventh Doctor often wear?

a) A comma-shaped hat
b) A question-mark jumper
c) An exclamation-mark pair of pants.

To enter call **09011 542 226**, or try your luck by post, placing this at the front of the **DWM** address below: "NOT FRILLED?"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 23 September and close at midnight on Wednesday 20 October 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to **Doctor Who Magazine 426**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 20 October 2010.

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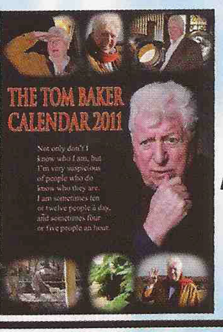

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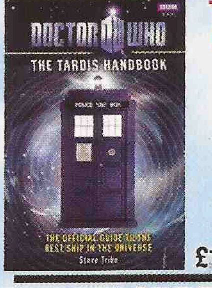

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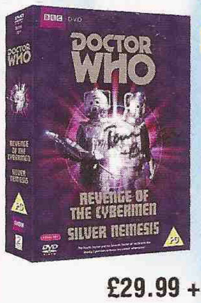

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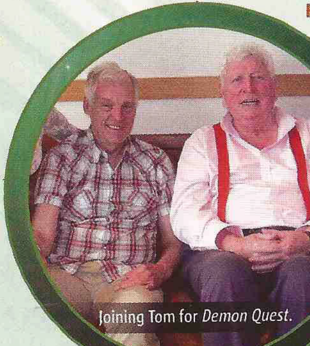
WHO ON EARTH IS...

UNIT's disgraced Captain is making another comeback. "Mike wasn't treacherous, he was misguided!" he says.

Richard Franklin

Hello Sir! You returned as former UNIT captain Mike Yates in last year's *Hornets' Nest* BBC audios, and are repeating the trick with *Demon Quest*. How'd you like that, eh?
"It's always nice to know that one – or the character – isn't forgotten. In fact, people ask when I'm going to do more – when I'm going to come on the television series. But that's not really, unfortunately, entirely up to the fans."

Would you like to pop up on *The Sarah Jane Adventures*, for instance?
"I'd love to! And of course I've got both 'my girls' on there now, seeing as Katy [Manning] has appeared on it! So what about me? [Laughs] No, it would be nice to do the telly, but the audios are very popular. Surprisingly popular, even!"


Joining Tom for *Demon Quest*.

***Doctor Who*'s production team apparently considered killing Mike off in 1974's *Invasion of the Dinosaurs*. You're presumably pleased they changed their mind?**
"I'm very glad! And I suppose the powers-that-be are now very glad it didn't happen! I expect that was probably dear Barry Letts [Doctor Who *producer from 1970-74 – Ed*] who saved my life, as he always did come to the rescue! It would have been quite a stupid thing to do. You can always find a way to get a character off the screen for a while if you want to. On Emmerdale Farm, for instance, I got squashed by a bull. I've always maintained that I wasn't actually dead – I was merely seen being carried into an ambulance."

What's the nature of the chemistry between the Doctor and Mike?
"There has to be – and always has been, regardless of which Doctor I've worked with – a mutual respect between the characters. The Doctor, for all his eccentricity, is a very clever and powerful man. Mike is amazed by his incredible intuition, so they get on very well. The Doctor respects the professionalism of Captain Yates. They're approaching problems from a different perspective, but they both have one common objective, which is a solution to those problems."

Tom Baker often says he doesn't know whether he's talking about the Doctor or himself. Do you feel the same identification with Mike?
"Well yes. There are differences between Mike Yates and I, but over a long period of time – and I really have played Mike Yates for a long period of time now! – similarities do start to grow. Obviously I can't speak for Tom on that front, but I think that's possibly the case for him too. The lovely thing is, when a writer like Paul Magrs gets to know an actor during a long-running series, they can really make the part fit like a glove. Many writers over the years have appreciated Mike's possibilities. I've written two Doctor Who plays myself. One of the plays, *The Great T-Bag Mystery*, was successfully performed. The other, which I've never done, focused on the Iraq War."

How do you feel about what might be described as Mike's treacherous potential?
"[Sharply] No, not treacherous. I absolutely refute that! Misguided, yes, but not treacherous. The Metebelis sapphire had a dodgy effect on his brain when he stared into it – and I think he got carried away with the new world. The better world, the Golden Age and all the rest of it – how society could be greatly improved. There was a naïvety there. Professor Whittaker [from *Invasion of the Dinosaurs*] was a bit like Tony Blair, actually – he was saying things that people wanted to hear, but it was all codswallop! Just a way of getting votes. Again, this is another parallel with my own life, because I am very interested in the deterioration of our democratic system and welfare state. Mike wanted a better world. He's an army officer and has a job to do, fighting globby Axons or whatever. But there's a bigger picture and the world isn't all globby Axons. There are wider issues."

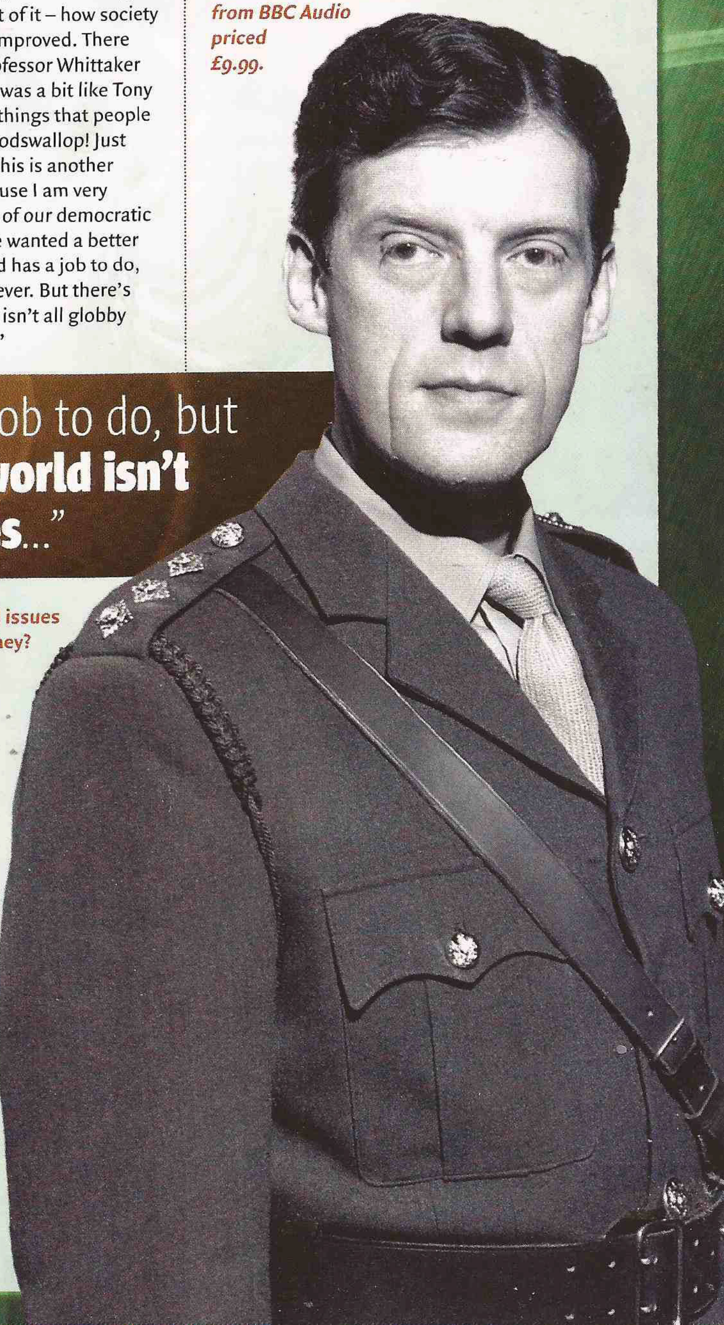
"Mike wanted **a better world**. He has a job to do, but he realises there's a bigger picture. **The world isn't all globby Axons**. There are **wider issues**..."

***The Green Death*'s ecological issues influenced Mike too, didn't they?**
"Some pretty subtle brainwashing went on by the BBC at that point! I think the socio-political slant in some of those classic *Doctor Who* stories was quite a conscious decision. I remember when we all parted after *The Green Death*, Katy gave me a book about living on herbs or something. I think we were all rather into it!"

What do you make of modern TV *Doctor Who*?
"It's actually very good, and it's very clever how they've brought it up to date. It's kept that essential Englishness and has more visual effects and money thrown at it. One criticism I have heard, once or twice, is that it's much nicer when it's episodic, rather than trying to squeeze an entire story into one showing. Fans seems to like the two-parters, because they give you a cliffhanger! I wouldn't suggest for a moment that the BBC should copy the old episodes, though, because you wouldn't get the young viewership. The audience and society have changed."

How has the Mike Yates that we now see in *Demon Quest* changed and developed as a character since the 1970s?
"He's just matured. He had pretty firm principles, right at the beginning. I'd never see him as a dyed-in-the-wool character: he's always open to ideas. He's detached enough to have a sense of humour; passionate enough to make mistakes; and brave enough to fight the biggest Hornet!"

Richard Franklin was talking to Jason Arnopp. **Demon Quest: The Relics of Time** *is out now from BBC Audio priced £9.99.*



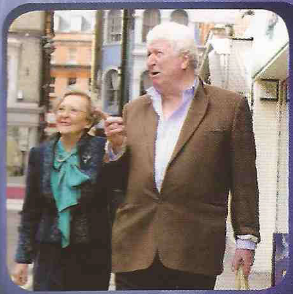
Coming in DOCTOR WHO MAGAZINE 427

The Eleventh Doctor joins forces with Sarah Jane!

... or does he? As the new series of *The Sarah Jane Adventures* continues on BBC One, we reach the episode *Death of the Doctor*. Is the Doctor really dead? **DWM** previews this milestone story, as the Third Doctor's companion Jo Grant returns! Don't miss our exclusive chats with Matt Smith, Elisabeth Sladen and Katy Manning, plus exciting new photos!

Tom Meets June!

As the new BBC Audio series *Demon Quest* continues, **DWM** reunites Fourth Doctor Tom Baker with costume designer June Hudson! See what happens as we take them for tea in Soho!



Doctor Who Live!

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